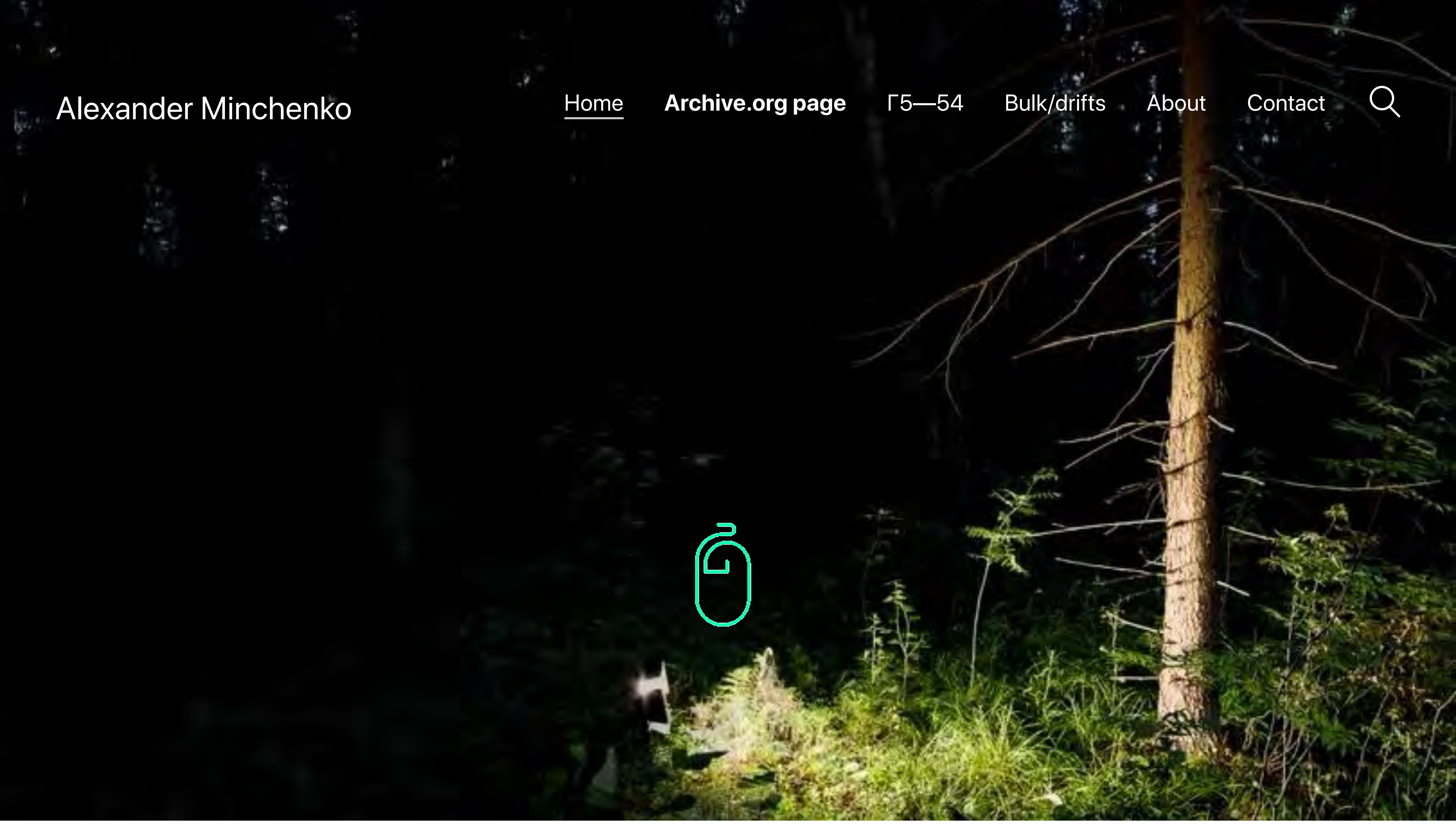
This portfolio with additional info is available here:

https://archive.org/details/@alexminchenko

in case Archive.org has changed its web structure, find the account typing this on the search box: alexminchenko

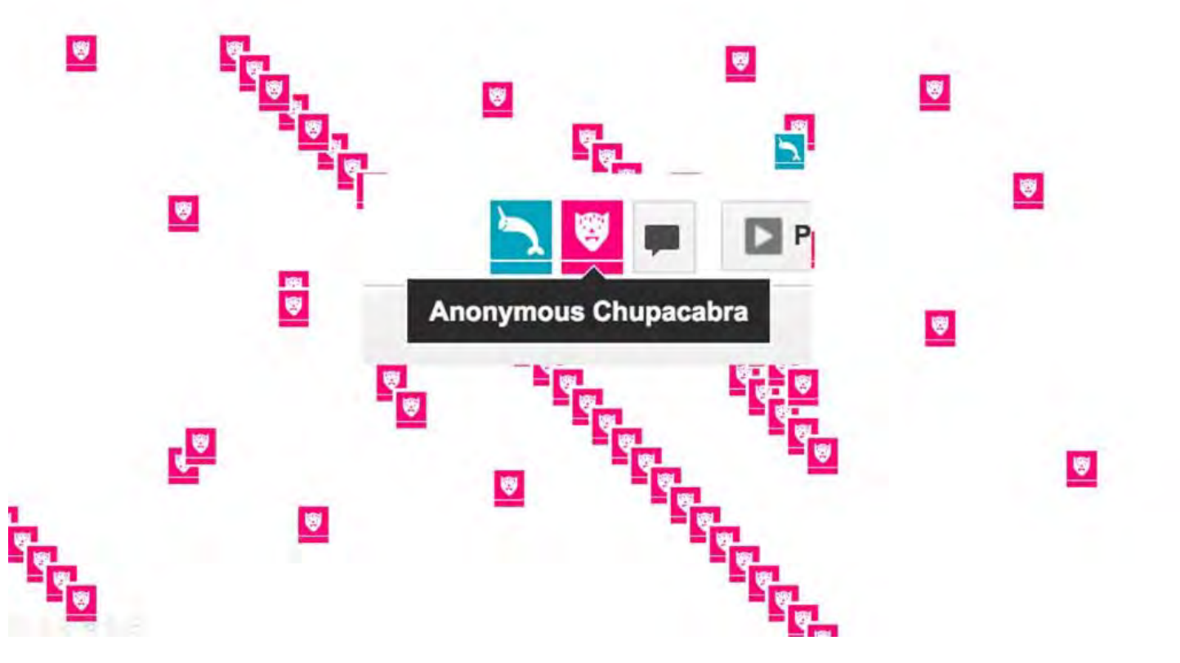


Anxious hour

Living analog life

Suburbia/Screw

Derivetv offline show



Committee–XXI

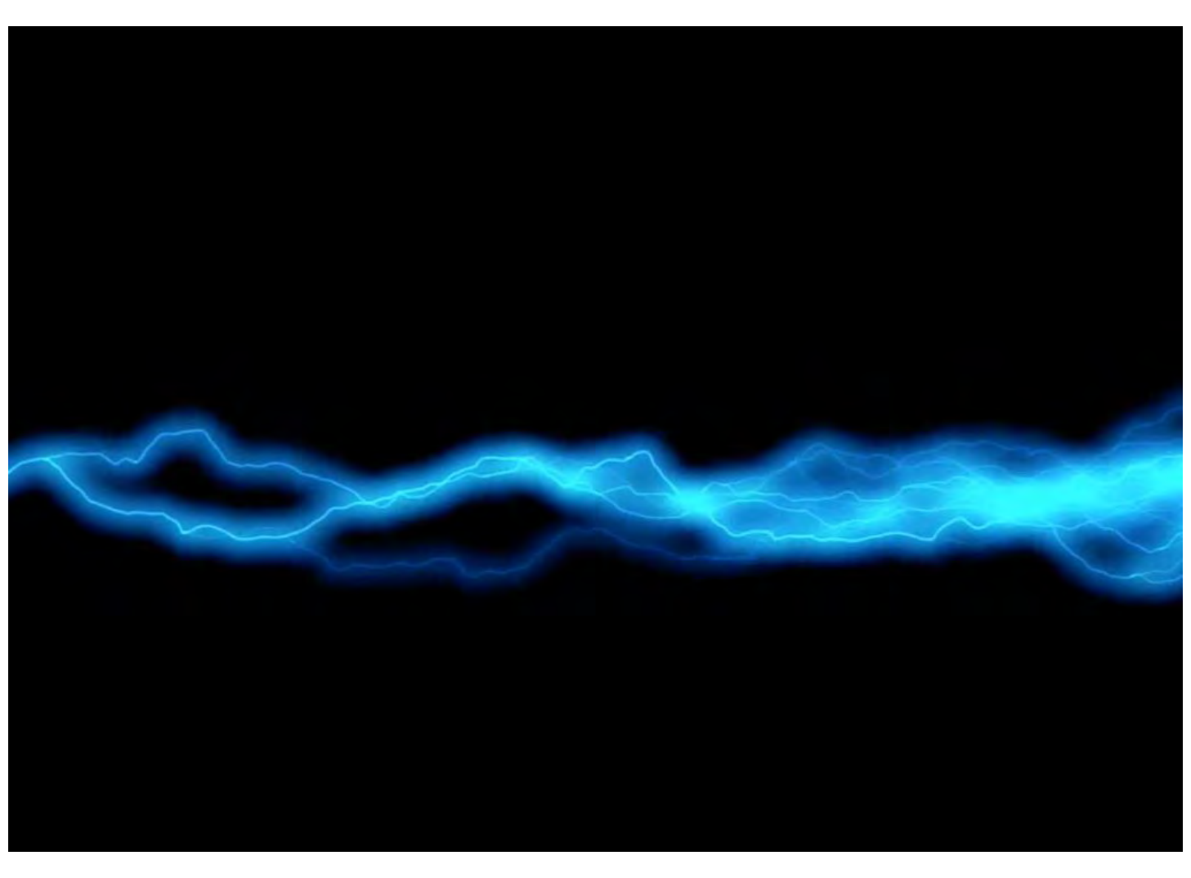
Г5—54 project

Nine

Life traces

Sunset of 194...

Anywhere



Nothing has happened today

Nils Kjeldsen

Nice to meet you

Research institute manager

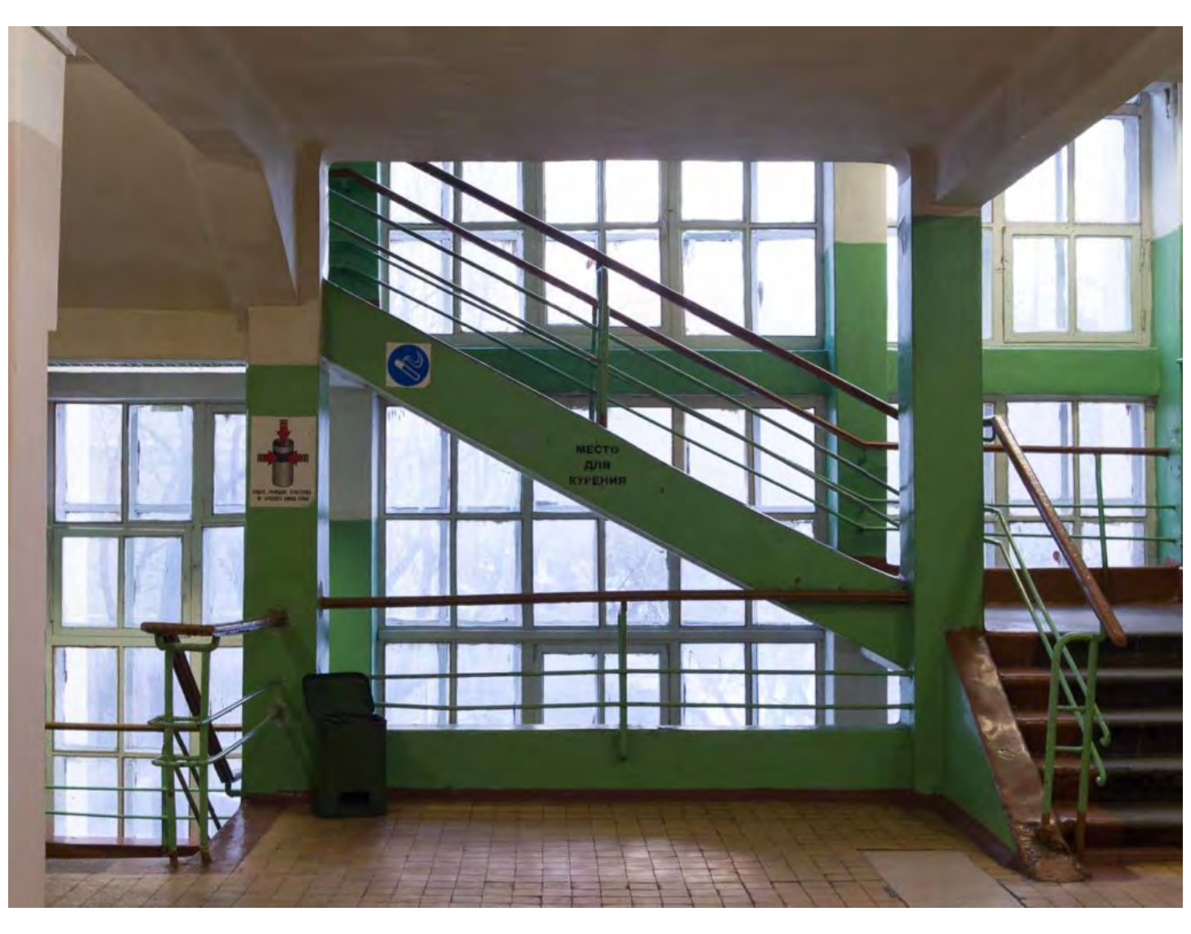
Reviewed future

Extreme points

Bearing constructions

Feedback

109 km around Moscow



Inner constructivism

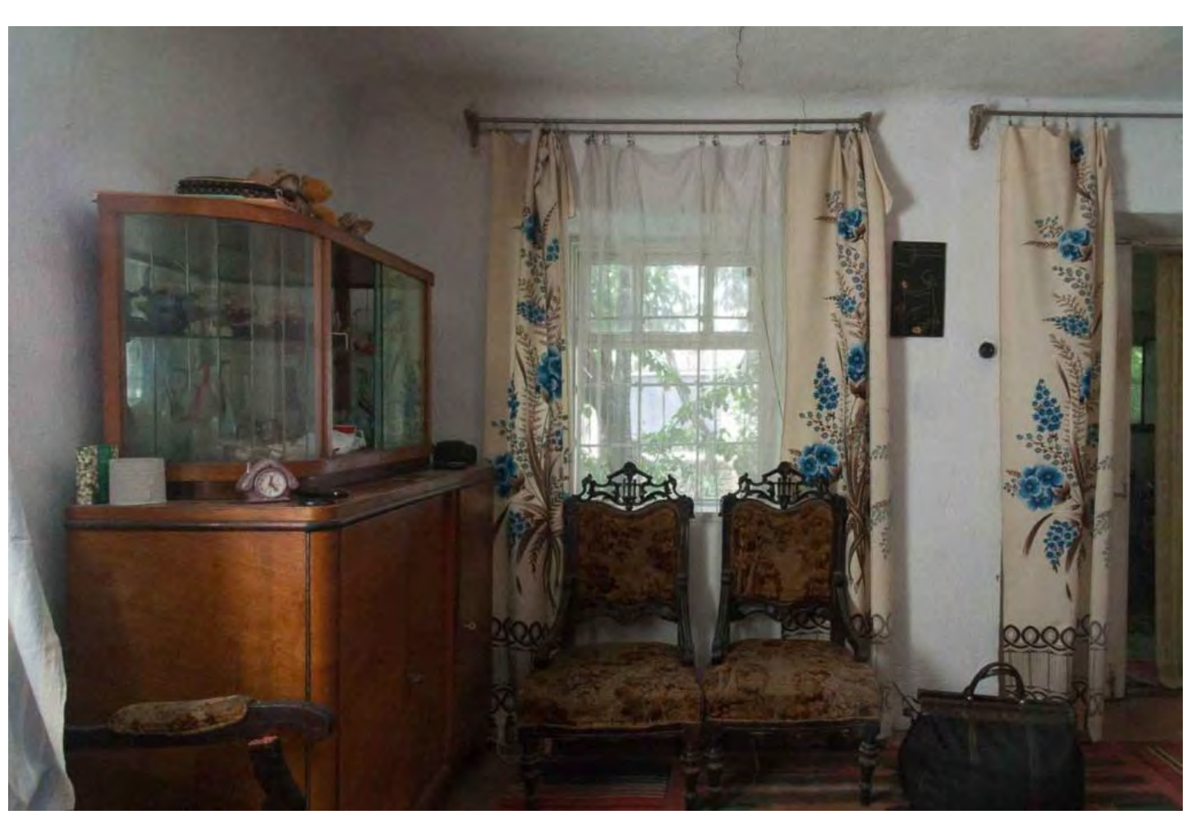
Raycenter

White noise of autumn evening

Rumble of wheels

While the border sleeps

House of Bright Light



Screenshots

Alexander Minchenko`s archive

109 km around Moscow

2013 10.10 – 12.10 Artplay, Moscow

One-channel video
Duration: 1h 42′ 00″
Thanks to Sergey Pudalov for assistance

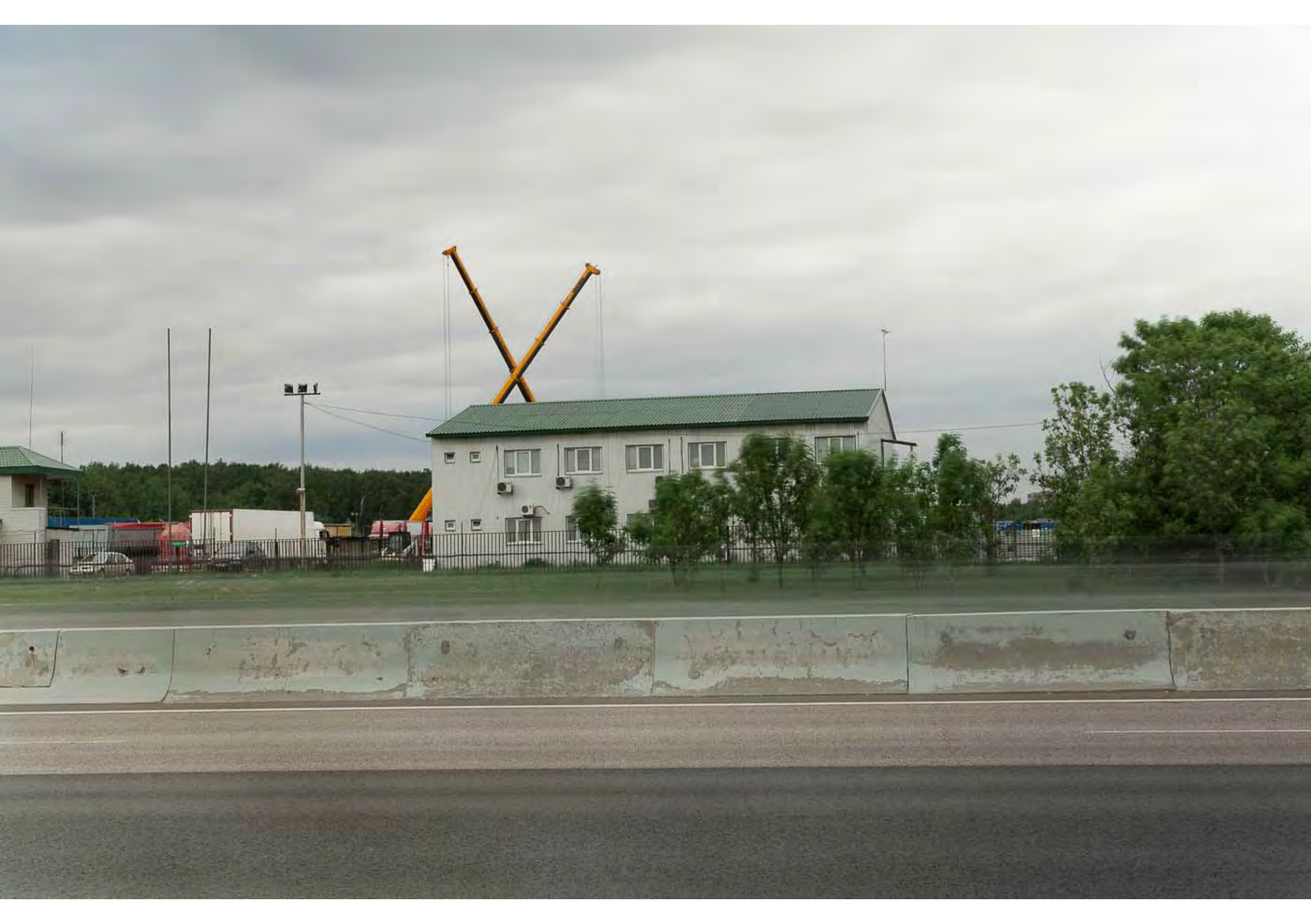
All roads lead to Moscow. To prove this fact it is enough to look at any map.

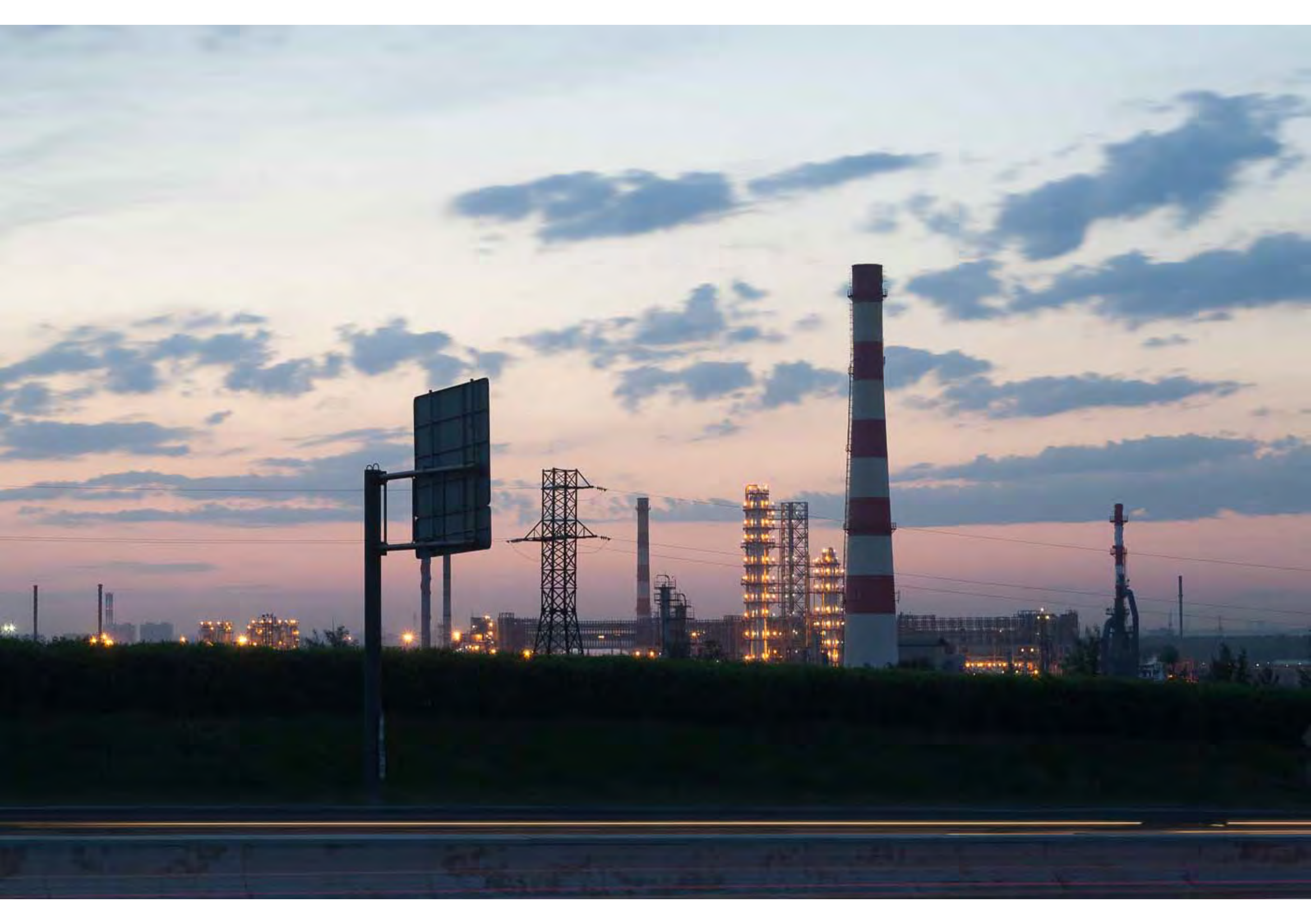
"How to pass by Moscow?" a favorite question which arises a hundred times a day on many forums and Q&A boards under different topics – from traveling to commercial transportation. "By MKAD," is the most frequent answer, despite endless traffic jams, complicated interchanges and the fear of megapolis.

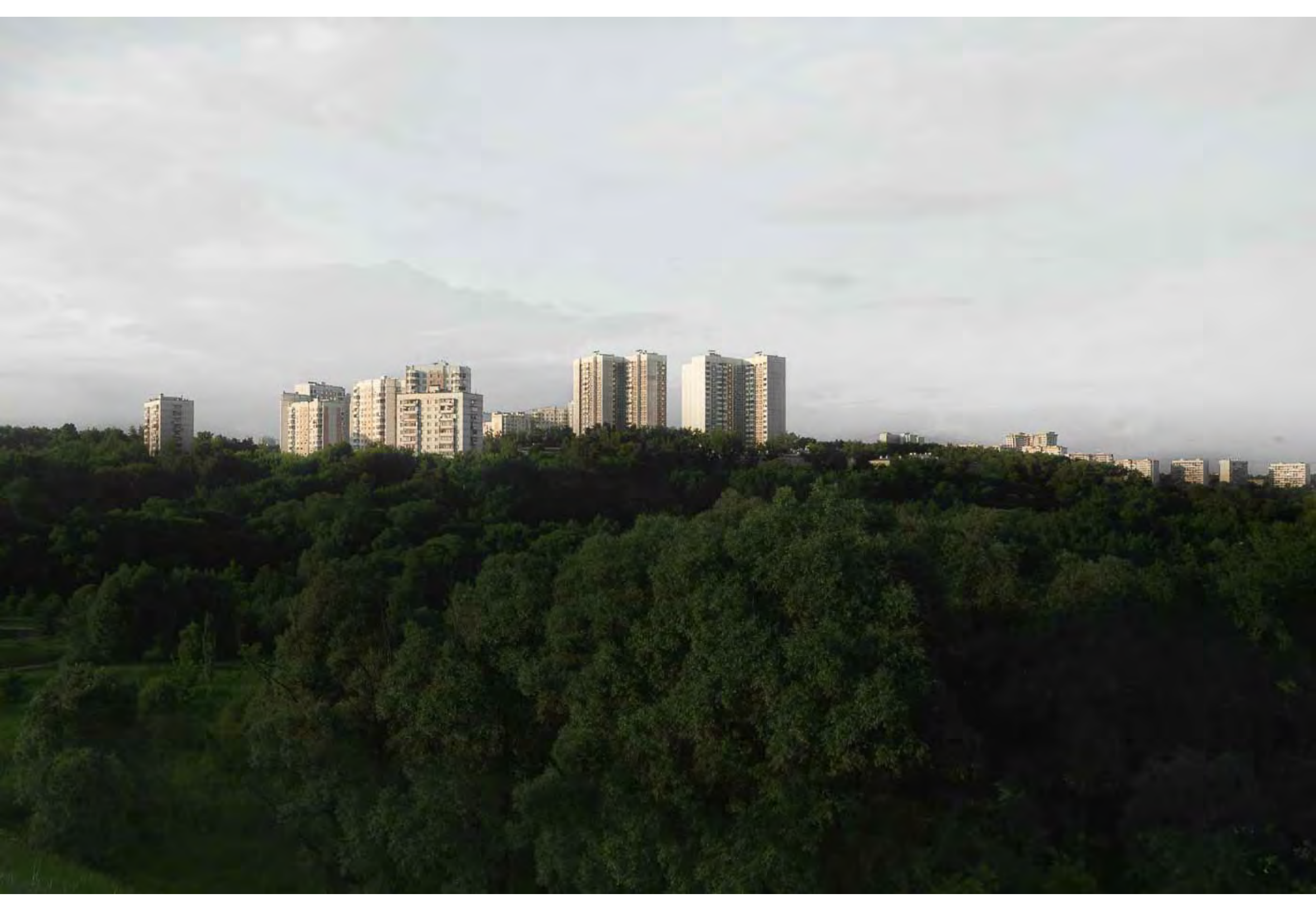
The first highway in the country, Moscow automobile ring road (MKAD), has determined city boundaries for many years.

A special elite zone was formed inside it, protected by necessary residence permits. Neither boundaries extensions in the mid-80s, nor New Moscow territories joined in 2011 could tackle the existing convention. The symbolic boundary is set on the ring road as it was before.

Every day half a million vehicles passes through Moscow. The majority of their passengers have never visited the city before and hardly will go there as tourists anytime. The only Moscow they observe from cars and buses is a mix of light masts, white steam of power stations, shopping malls, dormitory suburbs, and an endless forest belt.







109 km around Moscow

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Anxious hour

2011 24.08 – 08.09 Yampil Regional Museum and a private housing on Chornomortsia st, Yampil Vinnytska obl. Ukraine

Light-projection installation
Site-specific

The team

Kristina Markova

Graduate of the Faculty of Media Communications of the Higher School of Economics, Institute of Contemporary Art BAZA, Visual Culture MA student at the Higher School of Economics. Works with feature and documentary movies, animation.

Katerina Beloglazova

Film critic, curator of movie programs, founder and curator of the Cinema Club at Moscow School of New Cinema, member of the Cultural Patriarchy and Vizbor Girls music collectives comprised of three performers: Faith, Hope, and Love Vizbors.

Sasha Minchenko

Artist, musician, active collaborator of the G5-54 community and senior editor of the video streaming channel DeriveTV.

Eat Rust

Hungarian ukulele composer, who lived in a cardboard house on Vorobyovy Gory for a while. Main activities: dark amateur music, freak folk, cultures of Ancient Asia Minor.

Alek Petuk

Artist, musician, USTU graduate. Founder of the Kuzlesfest, a festival of independent situations, and organizer of the Fence exhibition place that functions within the space of sleeping (the cognitive sonority community), member of the Coincidental International.

Jan Kalnberzin

Media artist, active underground actor of 2000s, founder of TouchFest. Currently actively engaged in creating a video for plastic performances and interactive multimedia installations.

Lena Klab

Person of melted identity, punk improviser, theory lover, practice lover.

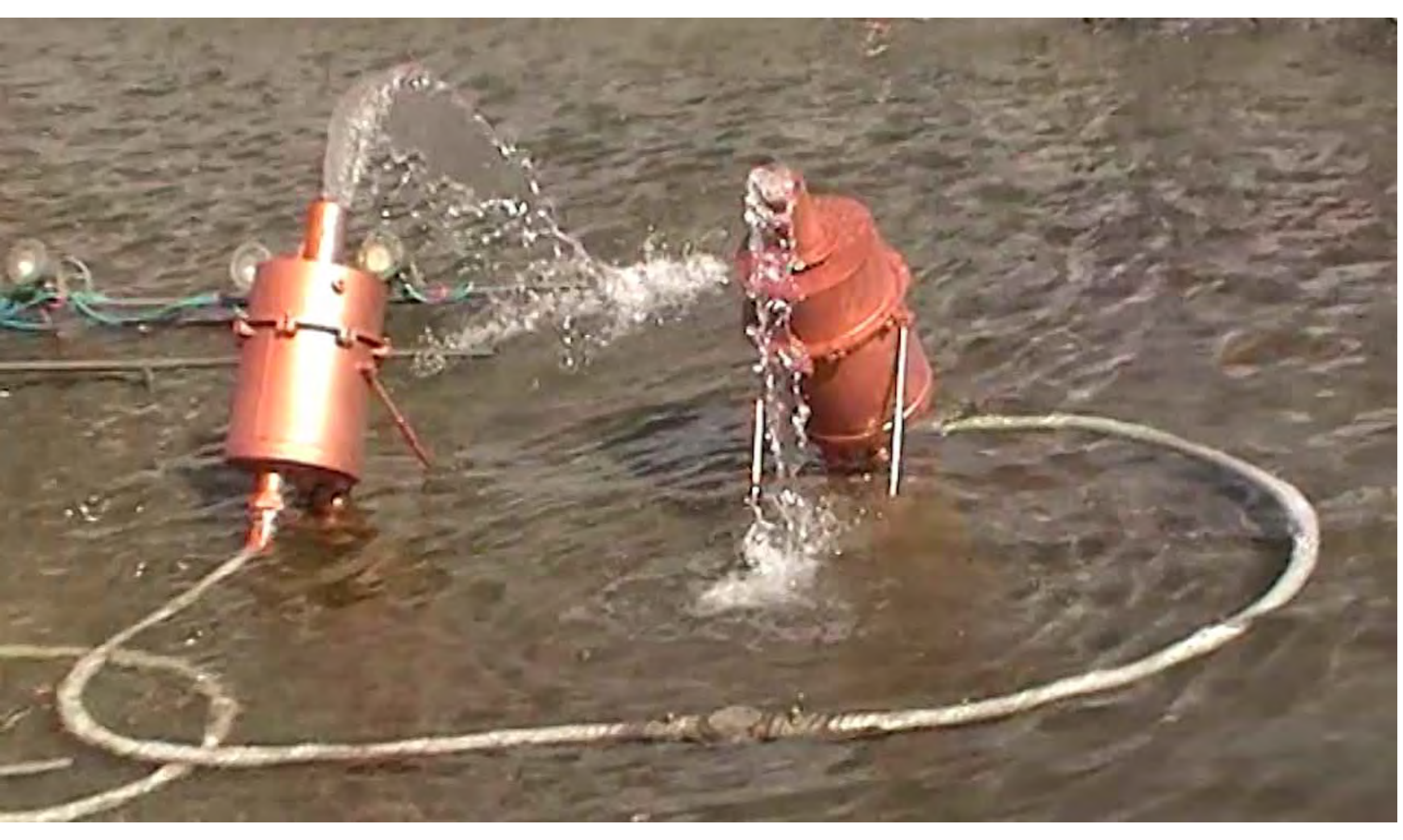
Mediums of folk culture, noise music and amateur singing collide in certain ways and create a narrative. Periodic switchings between darkness and light add temporal feel. Formally, we are working with the legacy of Chris Marker.

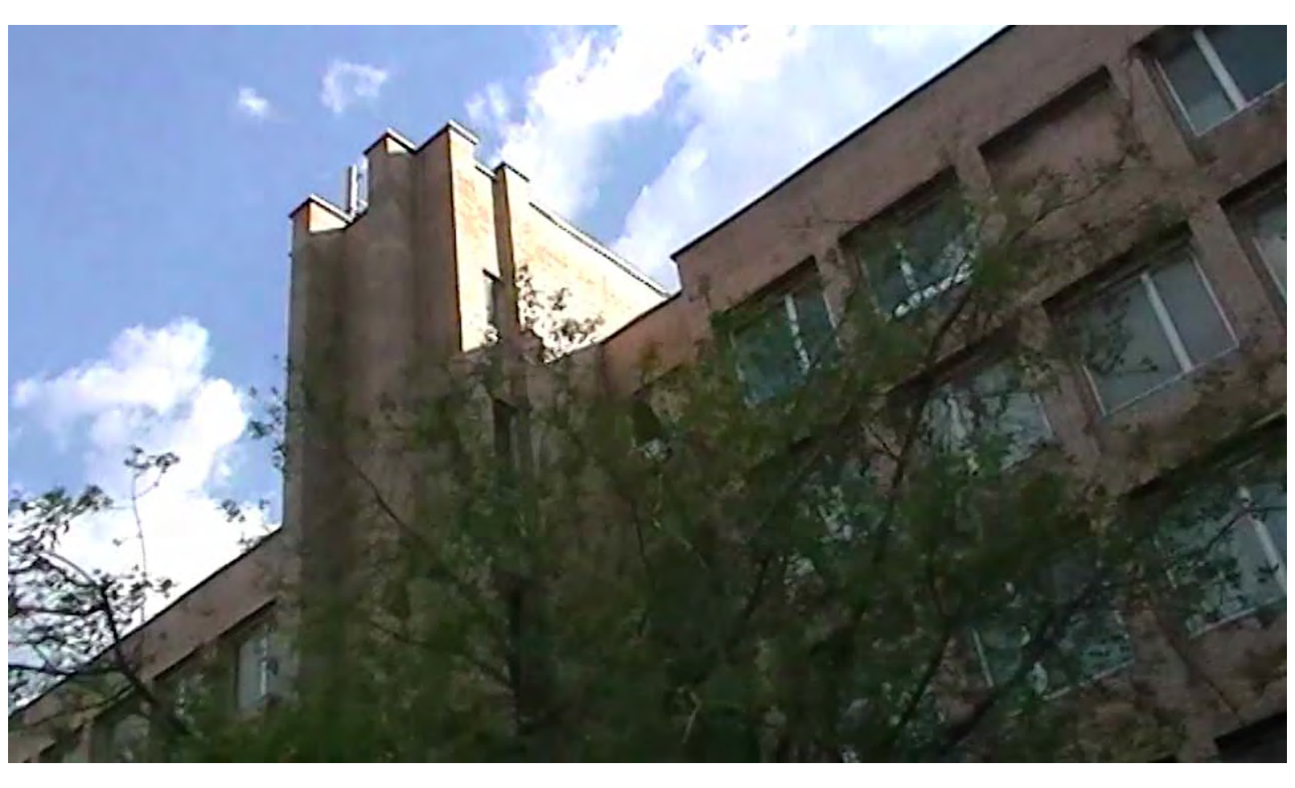
Concerning meaning, the work is built on the contradictions arising within spontaneous street gatherings. This work tries to open up social and philosophical problematics associated with such forms of human organizations as microsocieties and microcultures. As of now, neither in the contemporary theory nor in Roland Barth's classic "How to live together" we have not found all the answers and do not fully understand how to live this way.

In the creation of this work, we actively participated with the residents of Kuzminki (Moscow district) and of adjacent areas; these contacts could introduce some adjustments to our performance at different stages.

First mentions of *the Anxious Hour* community are dated back to 2017. The precise goals and objectives of the participants are still unclear. Trying to clarify the situation to some extent, we thought that artistic forms could help answer our questions. On the other hand, maybe it is more interesting for us to stay in the dark, away from the economy of light. The participants of *the Anxious Hour* (be reminded that the community did not name itself, it is just a journalistic name) themselves believe that one only needs to be together while the sun sets over the horizon.

Representatives of friendly microcommunities, their friends and relatives take part in the performance.





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Anywhere

2016 Euphoria. Borders of feelings session, Milutinsky squat, Moscow

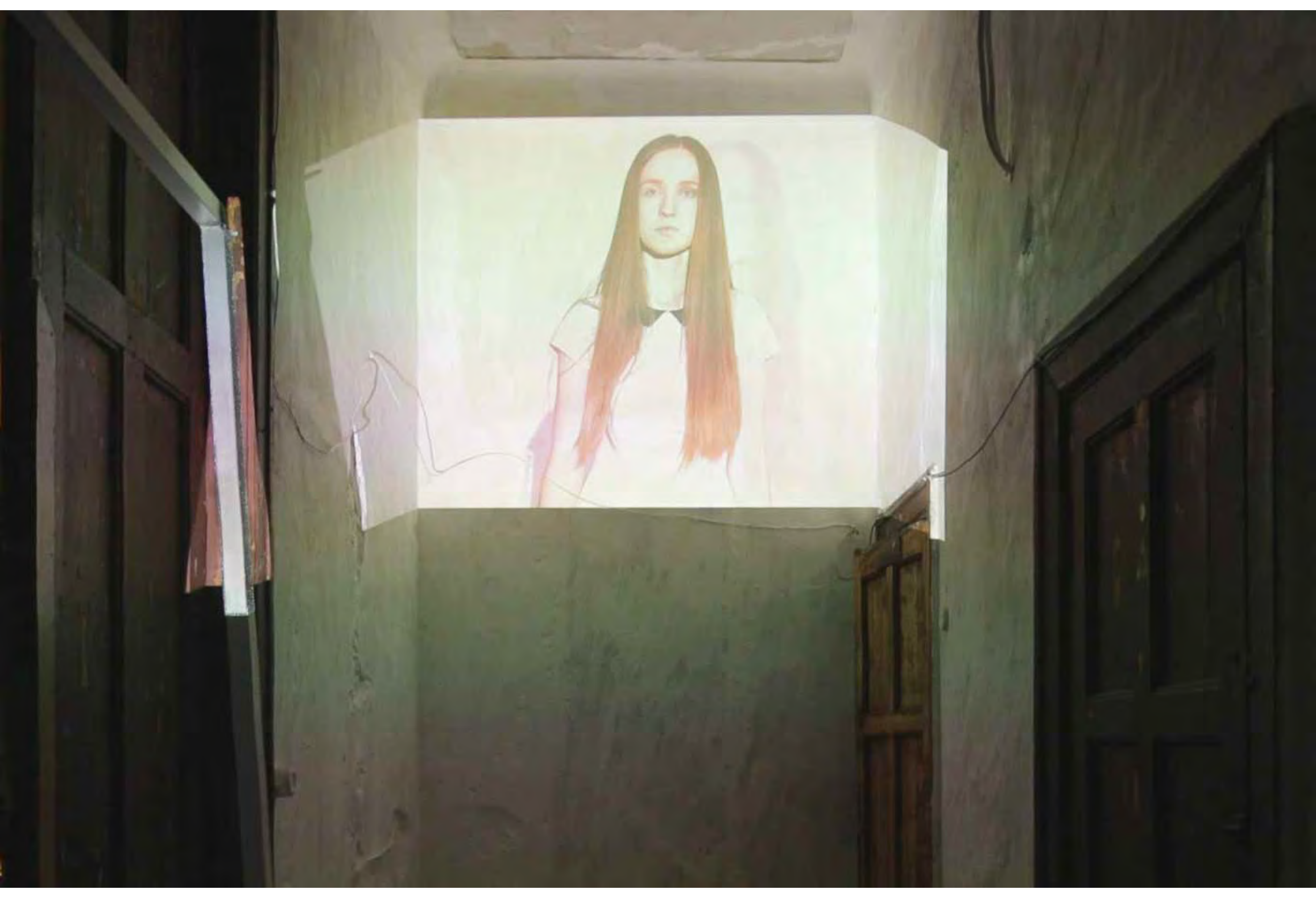
Single-channel video
Duration: 4′00″
In collaboration with Catherine Kali
Make-up artist: Anastasia Lopatina
Production: 2015

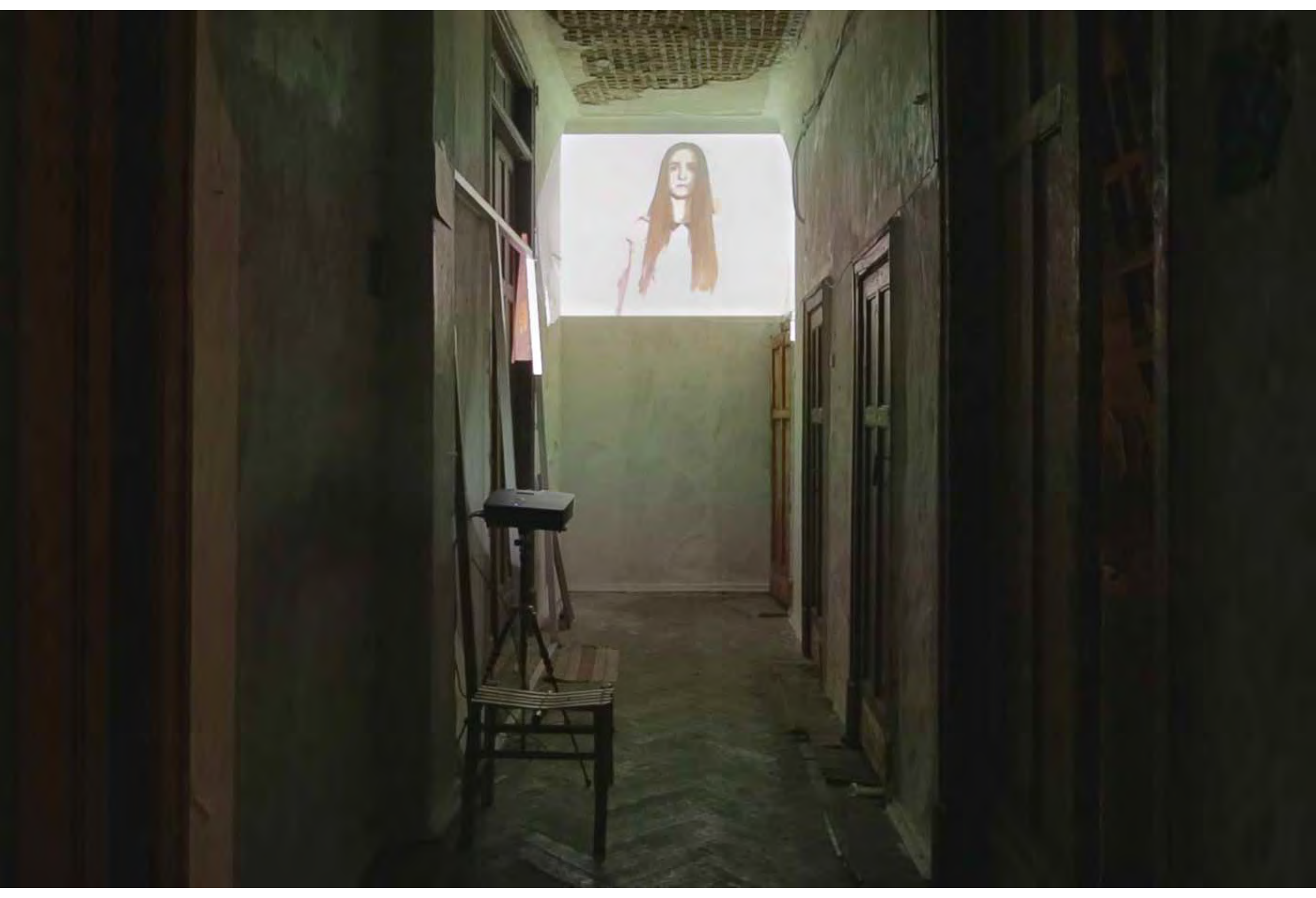
Media can easily transfer images and thoughts over the long distances in the speed of light, but hardly can they store them for an extended period. The newer the media, the lesser data lifespan it guarantees.

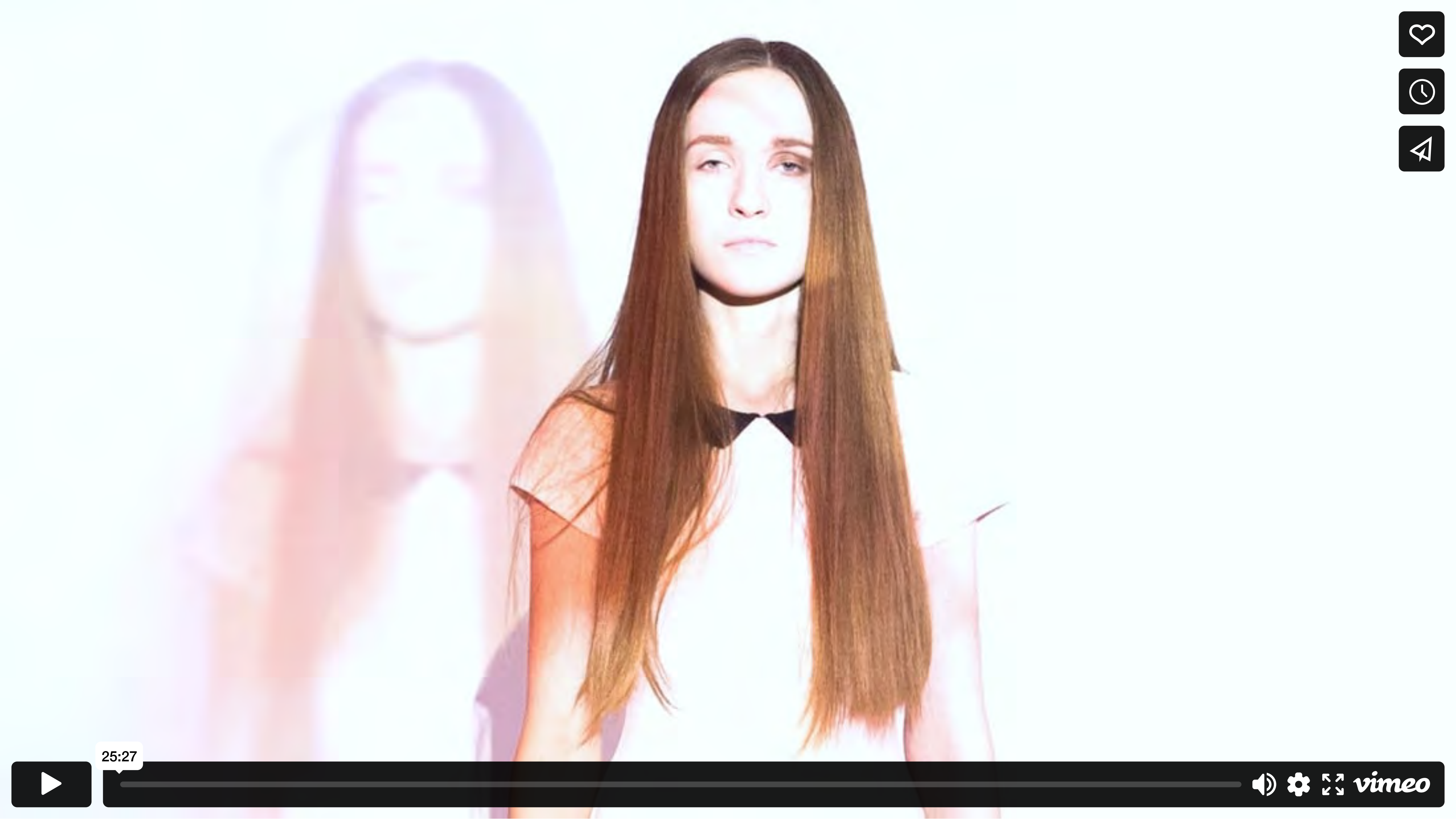
Backlit prints with views from the house windows photographed years ago when grandmother was alive were glued to windowpanes in order to restore the natural appearance of the rooms. They transformed a then empty backyard into a flourishing garden. Powerful discharge spotlights were installed outside and focused on the windows to bring the effect of an eternal sunny day at any time and weather conditions, like during a motion picture filming process.

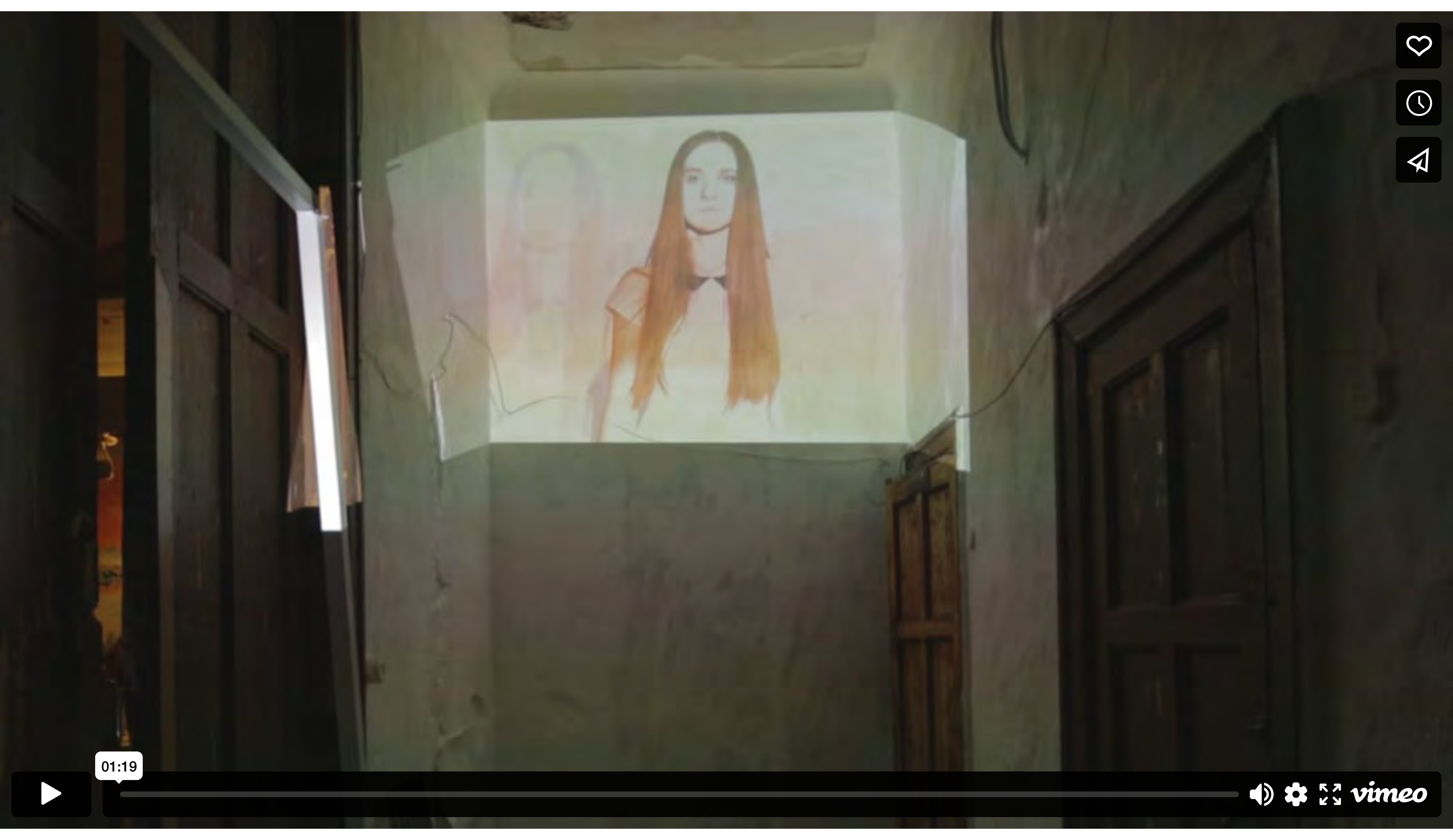
The main task of my experiments with the museum was to extend a period of everyday life available to museumification until now, but the final decision made by the museum fellows was positive only because of old furniture from the early 20th century. The contemporaneity remained transparent for them.

Video documentation with excursion tours held by museum fellows remained in its archive and may appear here sometime. Another project with similar intentions was done in Moscow later.









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Bearing constructions

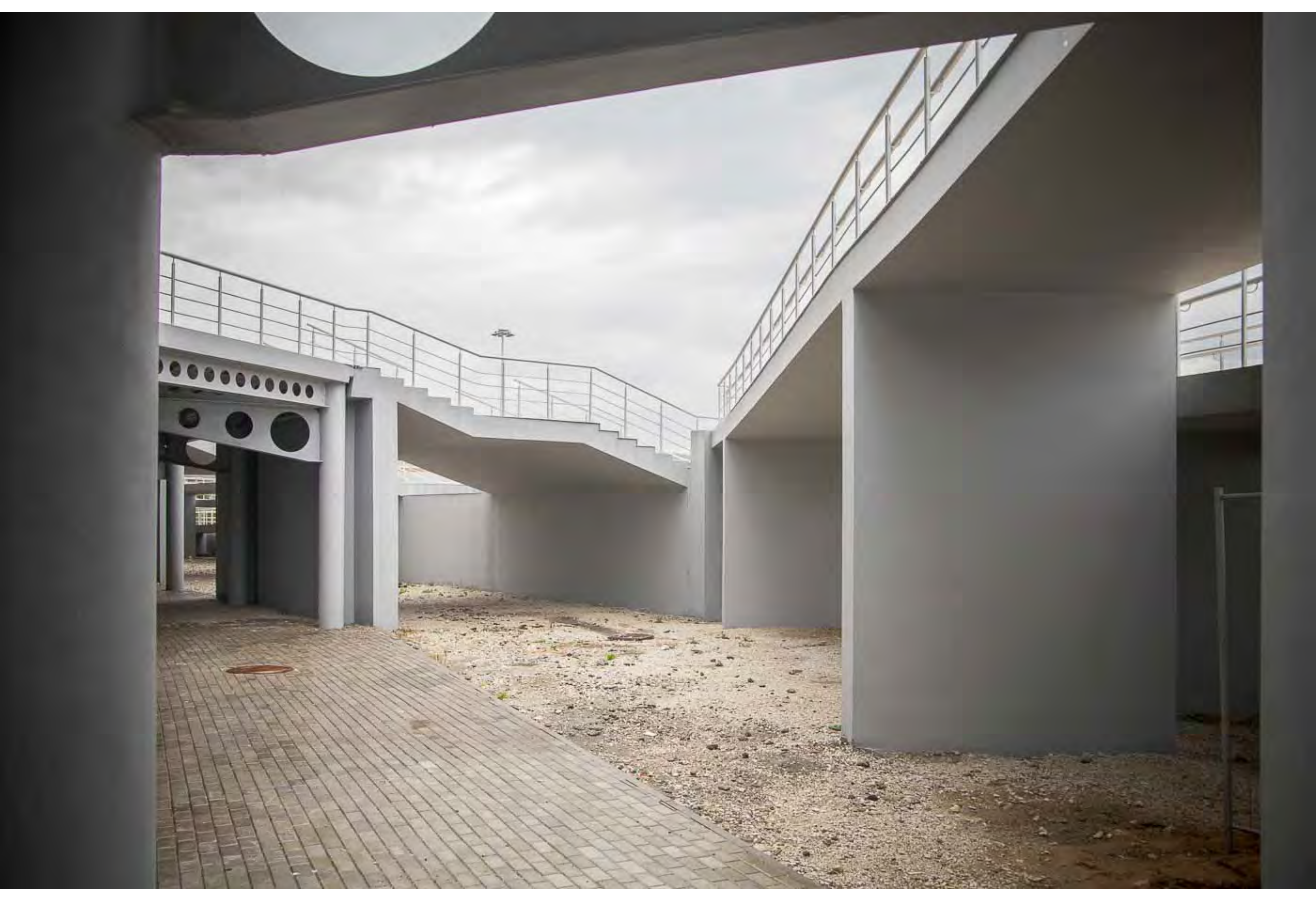
2011 24.08 – 08.09 Yampil Regional Museum and a private housing on Chornomortsia st, Yampil Vinnytska obl. Ukraine

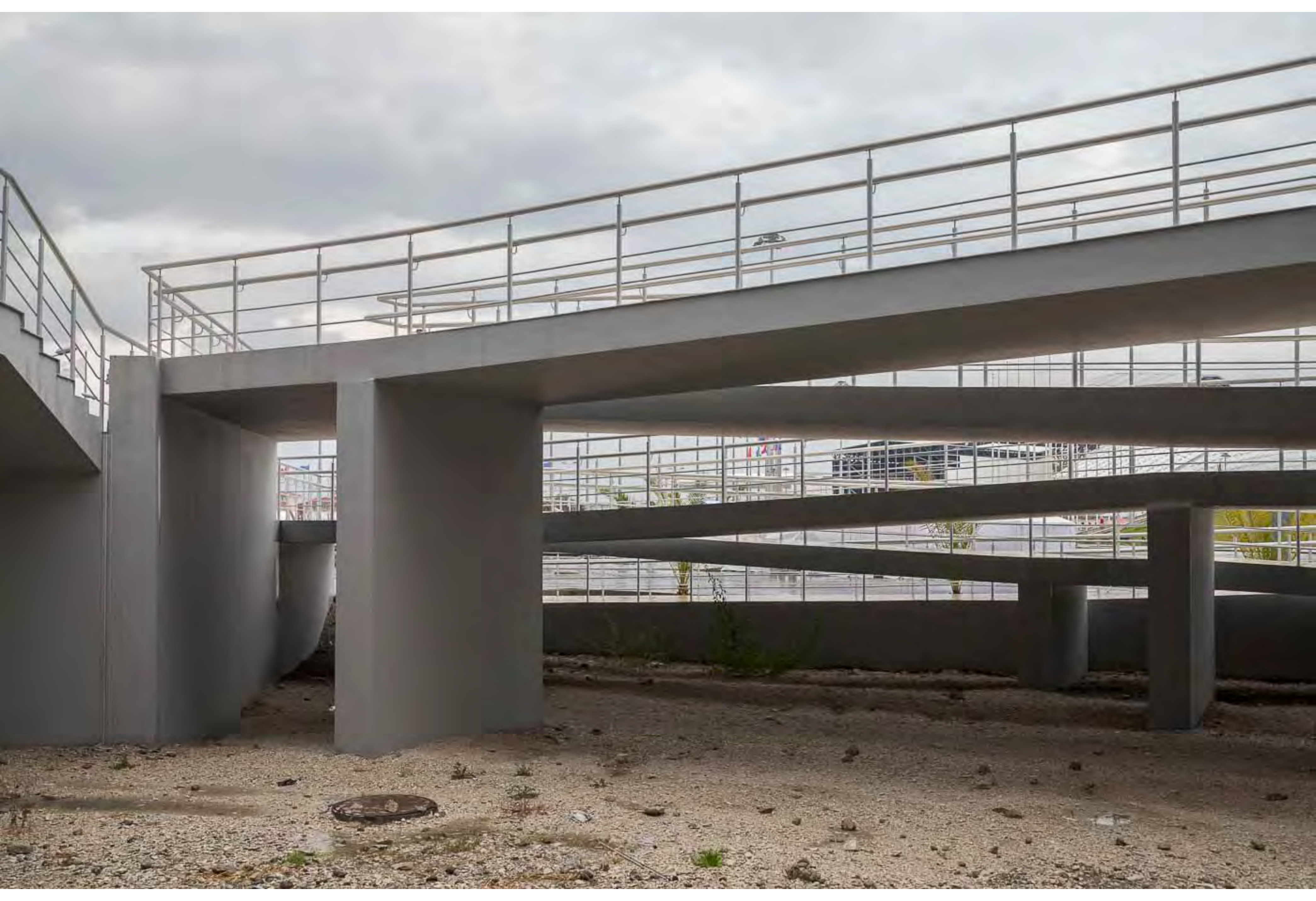
Photography series
120 x 80 cm
Production: 2014

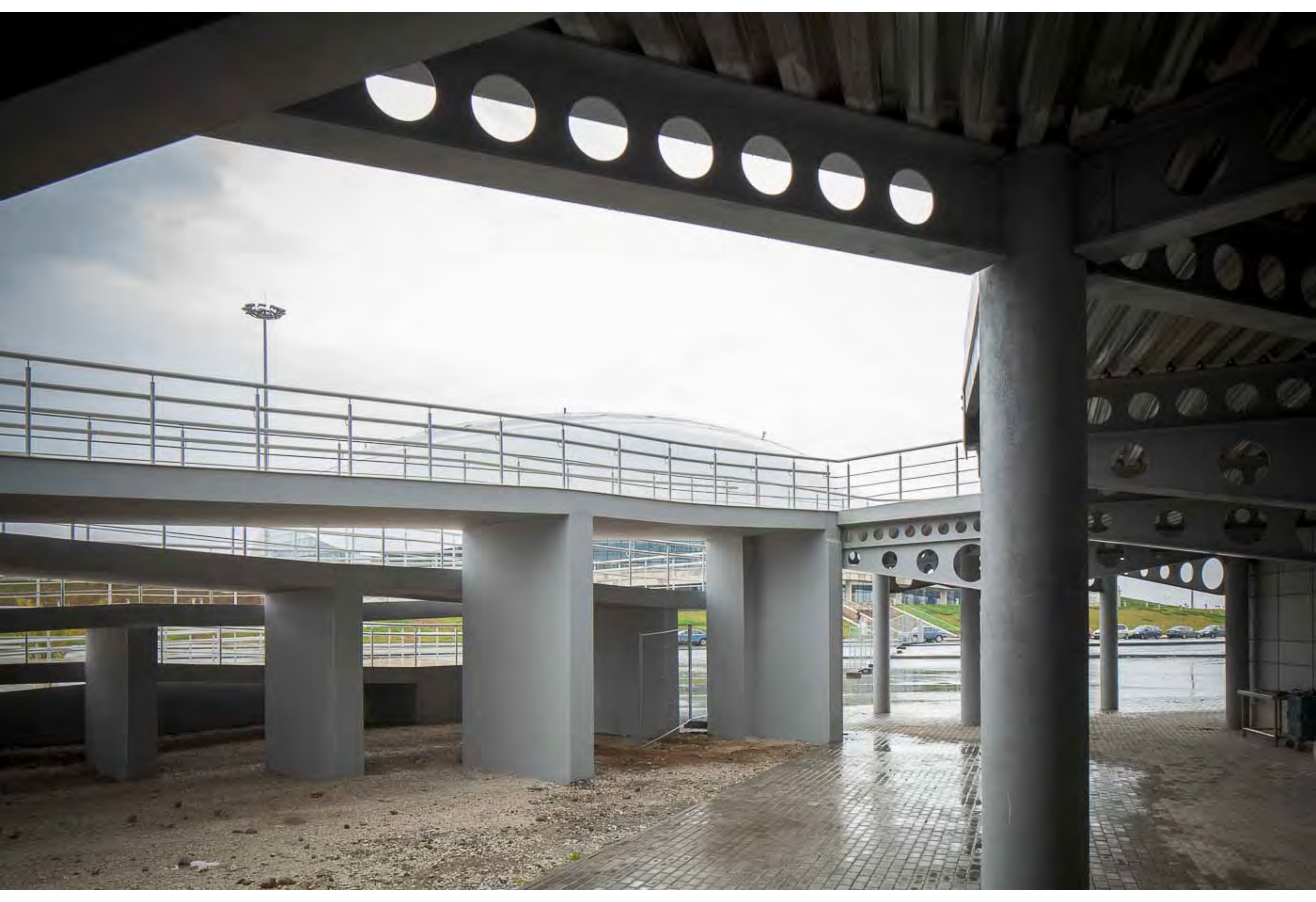
The principle associated with the 20th-century modernist architecture, form follows function, transformed to "form follows infrastructure" in the 21st.

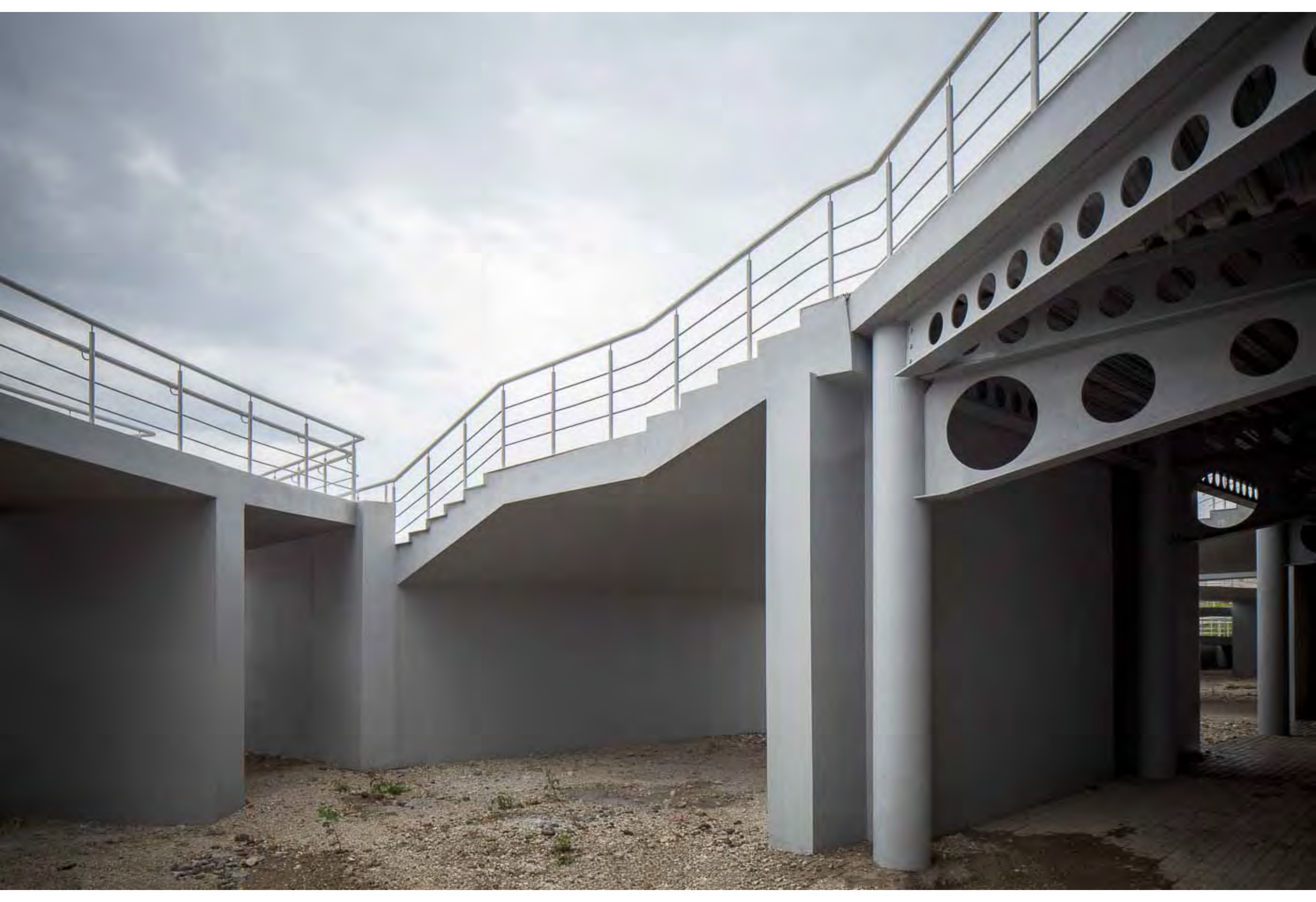
Functionality became an interface. Interfaces form another dimension, hidden from eyes of visitors who follow rules of access. Denying these rules, it is possible to travel inside the extra dimension staying almost invisible to others.

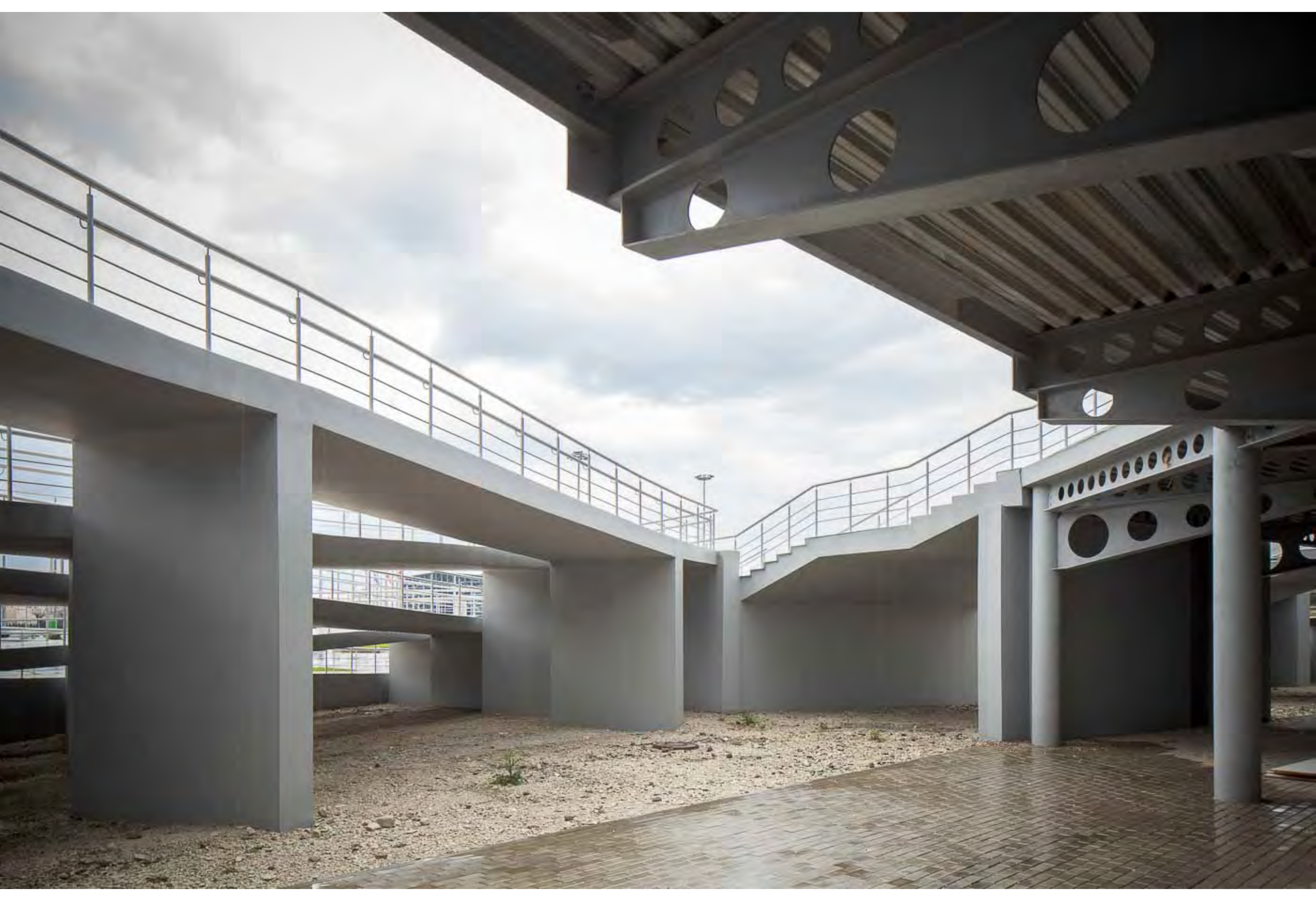
The series was shot while moving around 2014 Sochi Olympics stadiums in the shades of their interfaces – stages, platforms, and ramps.











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2016 – 2018; 5th Moscow biennale for young art

Community-based participative management project
Duration: approx. 2 years
Project start: Jan 2016
Key figures: Alexander Minchenko, Alexandra Novozhenova, Anton Baranov, Anastasia Ryabova, Ilona Vladovskaya, Sofya Ovchinnikova et al.

‘The committee has grown out of chaotic yet strictly administered collaboration between the appallingly disconnected members of a group formed around the epic workshop INTRODUCTION TO THE PROFESSION–XXI CENTURY.

Burdened by mutual influences, common dependency, and their ceaseless struggle against each other, they gave been trying to make anything but an exhibition. In a time where time seems to have come to an end, they are ready to put their obscure but already groundless ambitions to use in an attempt to find out which of them will define what art is in a hundred years.

Their struggle will become visible in a number of places, which this new tribe of gangsters has been annexing in a fit of unjustified greed in order to build their supra-institutional fortress. Making use of the square meters they have found in a house, a museum, a shop, america, on the outskirts, in a palace – has become the main goal for the group of artists, where each one is not only eager to show their own work, but gets invilved in what their neighbours are doing, plotting and scheming against them.

We say: touch the other (let him move over)! Hoorah!’

Artists’ collective led by the COMMITTEE–XXI

The Committee–XXI (or the Committee of twenty-first century) is an attempt to build a community whose main task is not a result, but the process of communication, ranging from overcoming pinpoints of bureaucratic structures of state institutions to social media marketing tools and presentations of imaginary projects.

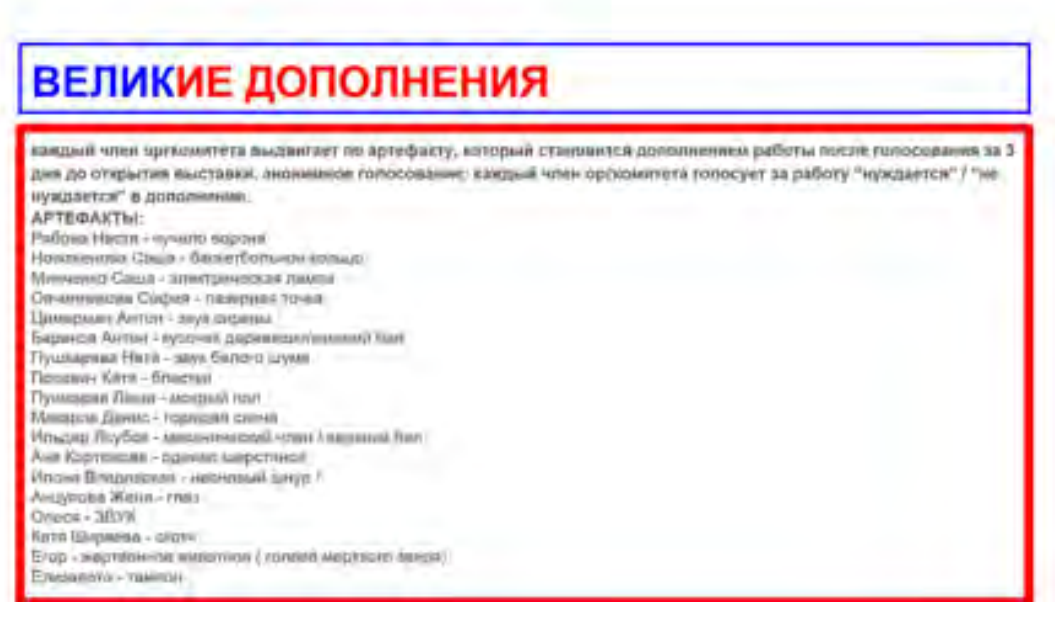
Putting communication at the central position of community tasks, the ability to talk, listen and negotiate as the main values are key points by many self-organized communities. However, in our case the greatest problem was the very possibility of existence of the association. Periodically it seemed that everything could end at any moment: collective action should have, if not a single goal, then at least a common carrier, but a community built on weak and episodic links could not form a structure supporting it.

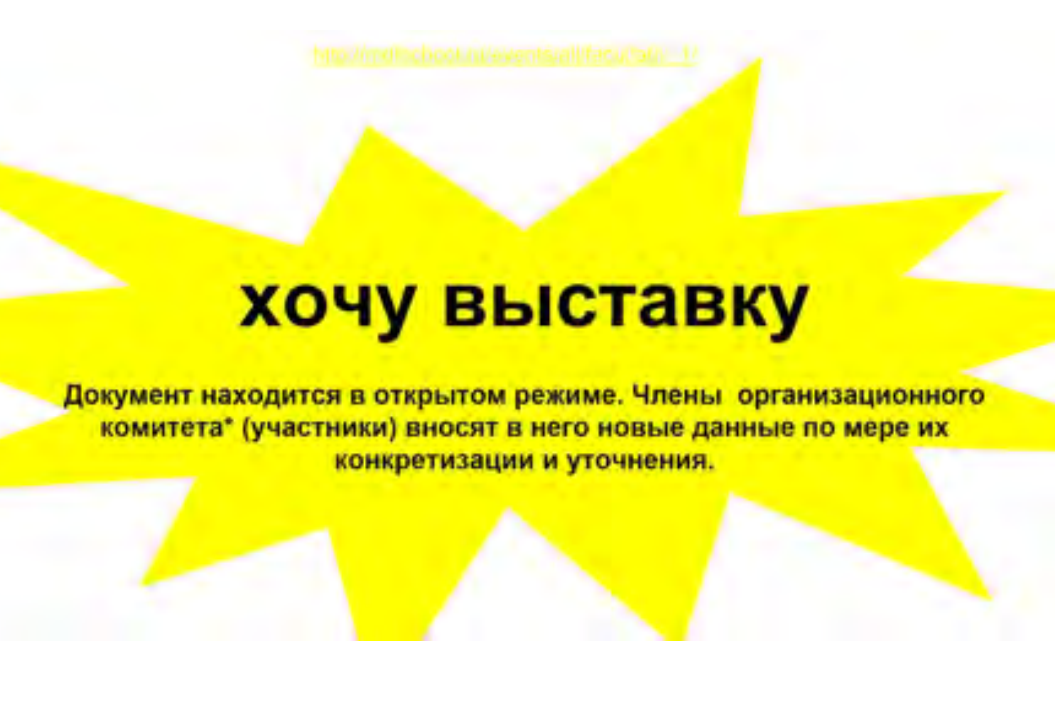
The Committee emerged during the ‘Introduction to the profession. XXI Century’ seminar sessions, organized by art historian Alexandra Novozhenova and artist Anastasia Ryabova in the Rodchenko art–school, Moscow, and united students from different art institutions. Many participants were intimately aware of the uncertainty and impossibility to find their subject of research, problem or medium, and the only stimulus for unification was a certain time and place of meetings, as well as online communication, followed by a complete lack of activity during its breaks. This was a fundamental moment that excluded the emergence of the leader and strong vector of development.

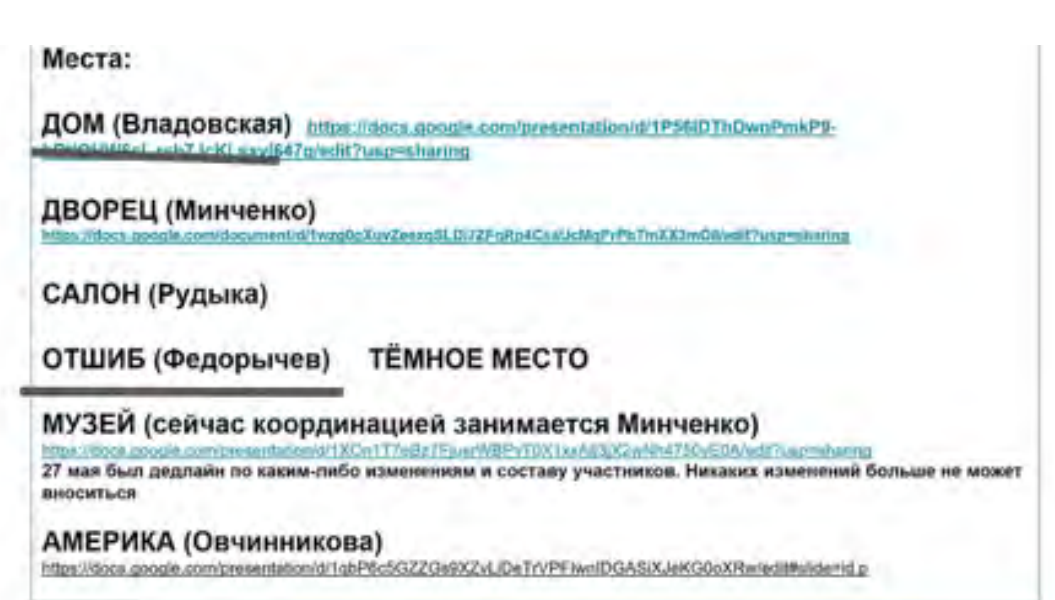
The ability to build various models of cooperation and interaction within the community, which – we really believe in this statement – has a much greater potential for natural development within it than a rigidly established vertical of competences and responsibilities is the another important feature of the organization.

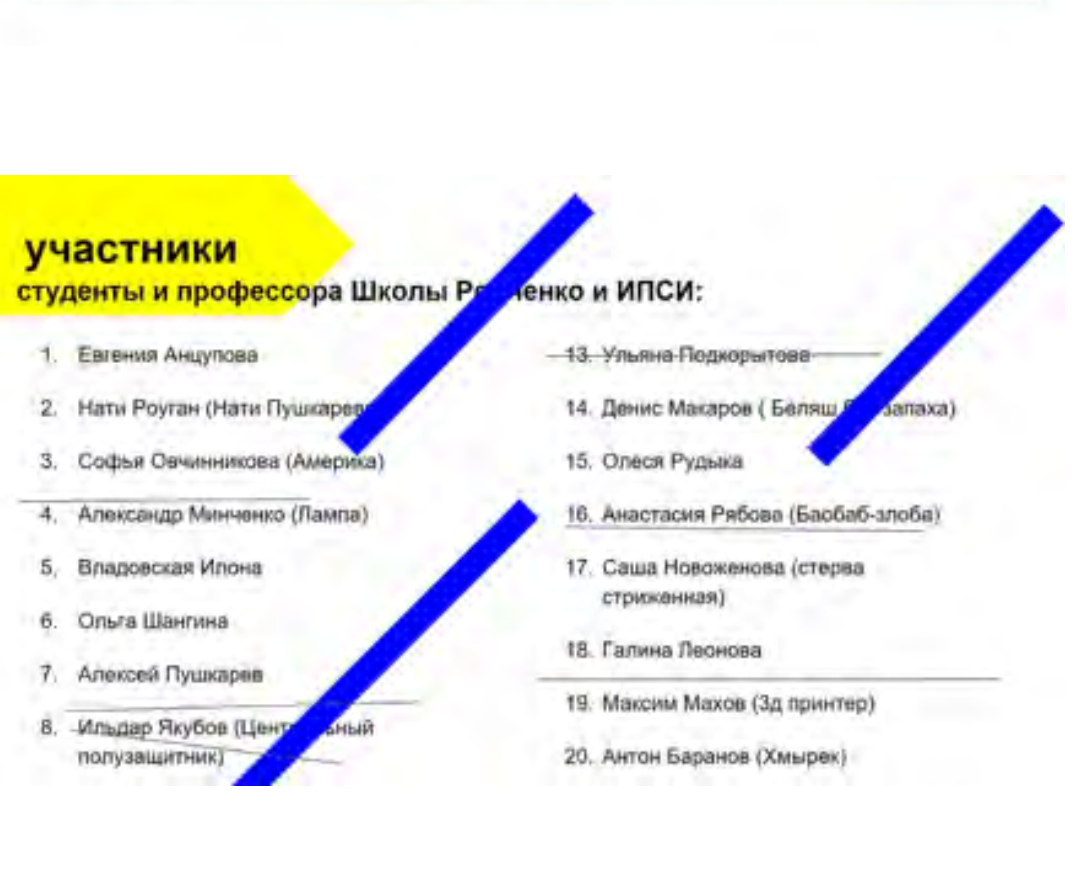
For the outsiders view, the committee seeks to maintain the image of a successful structure with the clear tasks set, which has all the resources for their implementation (the availability of projects and the willingness to present them to competitive commissions and boards is the main one among them).

Even at the first stage of development it has avoided the risk of “non-recognition” because of acting as a formally created enterprise structure, rather than an artistic community, whose recognition depends on the opinions of critics and the long history of active creative process, which made the committee more familiar with the official institutions and gave it more weight.


ВЕЛИКИЕ ДОПОЛНЕНИЯ


хочу выставку





The developed directive task – the reservation of the largest number of places and sites for the ‘cascade of exhibitions openings’ – was implemented with tools used by institutions, commercial and state companies to increase visitors loyalty, promote an imaginary product or service.

For the realization, several completely different sites were chosen in Moscow and the Moscow region: a music club, a skate park, the Central architects house (the ex-Soviet club of the professional community), a manor that became a boarding house, the weekend city festival ‘Forma’, the Moscow Museum of Modern Art , Workshops of the Smirnov and Sorokin art fund for the support of contemporary art, the apartment of the artist Viktor Skersis in the US.

Some of above mentioned places after a lengthy document circulations and talks turned out to be unavailable, and in some of them unauthorized actions were committed.

In 2015-2016, the completion of the process of turning museums into units of the cultural industry, using all means to attract and entertain visitors, has become noticeable in the flow of advertising content traffic generated in social networks and media. Promotion of events began to be made byadvertising and PR-agencies, without help of museum and gallery employees, as it was before, and visitors attendance numbers became the main index of event success.

In fact, the main form of art presentation has transformed into festivals, offering an excessive number of events in short time, evenly distributed across the city center area.

The period of activity of the Committee of the XXI century fell on the 5th Moscow Biennale for Young Art preparation and opening, and new tendencies of its promotion and structure led to the decision to “capture” the biennial media space with the use of both traditional and online media publications and high activity in the Facebook (which plays an important role in attracting visitors to entertainment, educational and artistic events in Russia in general).

In fact, the Committee worked as a kind of event-agency with the aim to provide good attendance and feedback for the project activities united under **dom – dvorets – salon – muzei – amerika – otshib** (house – palace – saloon – museum – america – offset) name, while striving:
– minimize the volume of created own content both in the form of artifacts (art objects at exhibitions) and in the hybrid information space (all publications were created automatically using a special script, mixing phrases and offering various information sources and key figures working in the cultural industry);
– fill in all reserved places (the volume is more important than the content);
– try not to have talks with site owners and curators about realized or fully prepared projects during the reservation of the places;
– provide the maximum conversion into visitors with the help of advertising material.

It should be noted that because of the large number of the Committee participants, the ratio and degree of inclusion varied. Some regarded it as a project of a “serious” exhibition planning, some as an art project by Ryabova and Novozhenova.

All various types of activity, many of which ended with the end of the action in one place or another, can be represented with a single tool – the process documentation, because the actions were not originally aimed at the final state in which a work of art or tangible result appears.

The project management, which aims to find means and other resources to promote events, is perhaps the main result of the Committee activities and the only work of art presented during its functioning.

ЭКСПЛИКАЦИЯ:
1. Главный дом
2. Мавзолей Волконских
3. Кошкин дом
4. Людская
5. Дом приказчика
6. Дом священника
7. Дом для приезжих
8. Мостик
9. Беседка «Храм Венеры»
10. Винный погреб
11. Конюшни
12. Оранжерея
13. Котельная

Dom (Architect community building)
7/1 Granatniy, Moscow

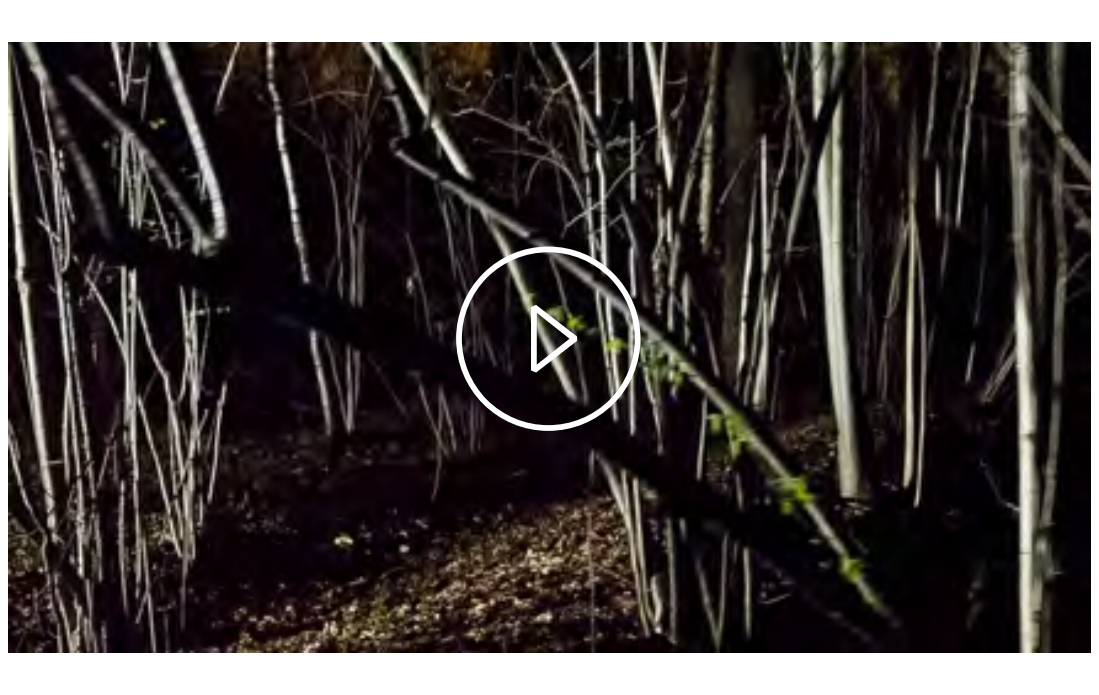
After long talks and preliminary acceptance of the Committee’s exhibition the chief director started to demand fee as for a commercial building leasing.

By the date of our presumable exhibition, the other had opened, and that one was about young architects’ educational achievements. At the end we connected to the students and held an open talk with them discussing about their view on art and differences between art and architecture. The meeting was announced as Moscow biennale official educational program.

Dvorets (Sukhanovo manor)
Sukhanovo, Leninsky district, Moscow region

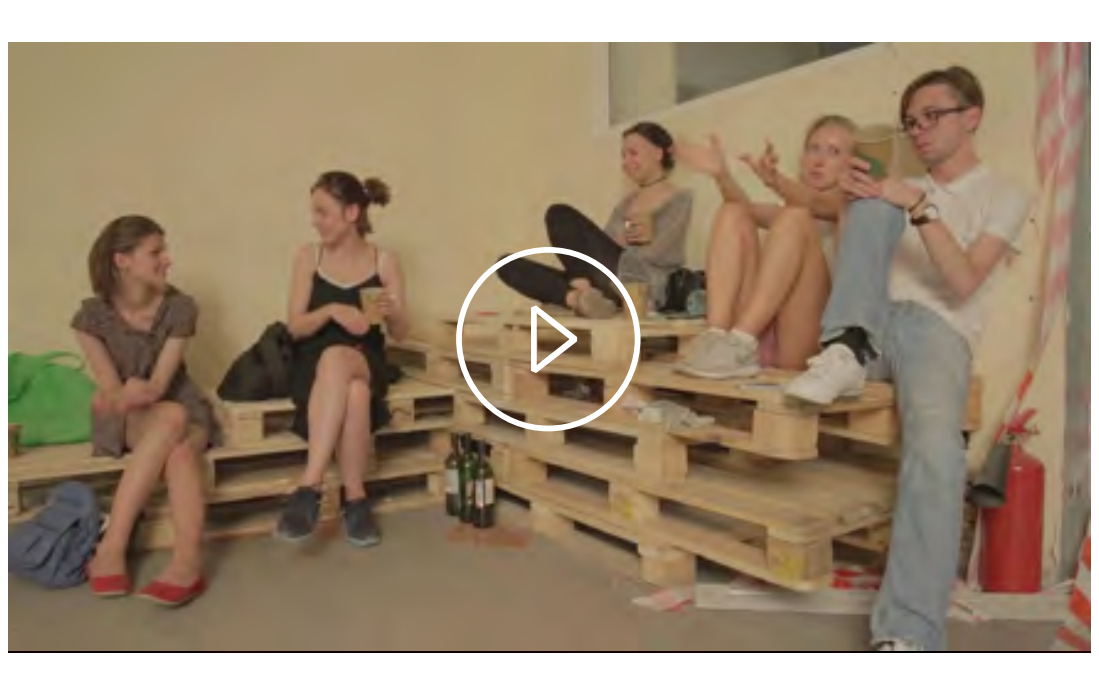
This place had become unavailable after meetings with district administration. The main work planned here was the installation of light beacon on the old manor’s tower and its live video streaming to one of official Moscow art spaces. In main cities administration serve contemporary art as one force of gentrification, but unlike in the western world they tend to think the only usage of their spaces and areas as the greatest honor to the artists. So, all other problems (production, visitor services etc.) became artists own problems.

Finally the Committee members carried the operating light appliance along the manor’s fence, and the documentation of the performance appeared at Forma weekend festival.



Salon (Aglomerat club)
3/12 Kostomarovsky, Moscow

The Committee members took part in exhibition opening during Moscow underground rave fest ‘Skotoboinya’ (Slaughterhouse) was at its full power behind the door.

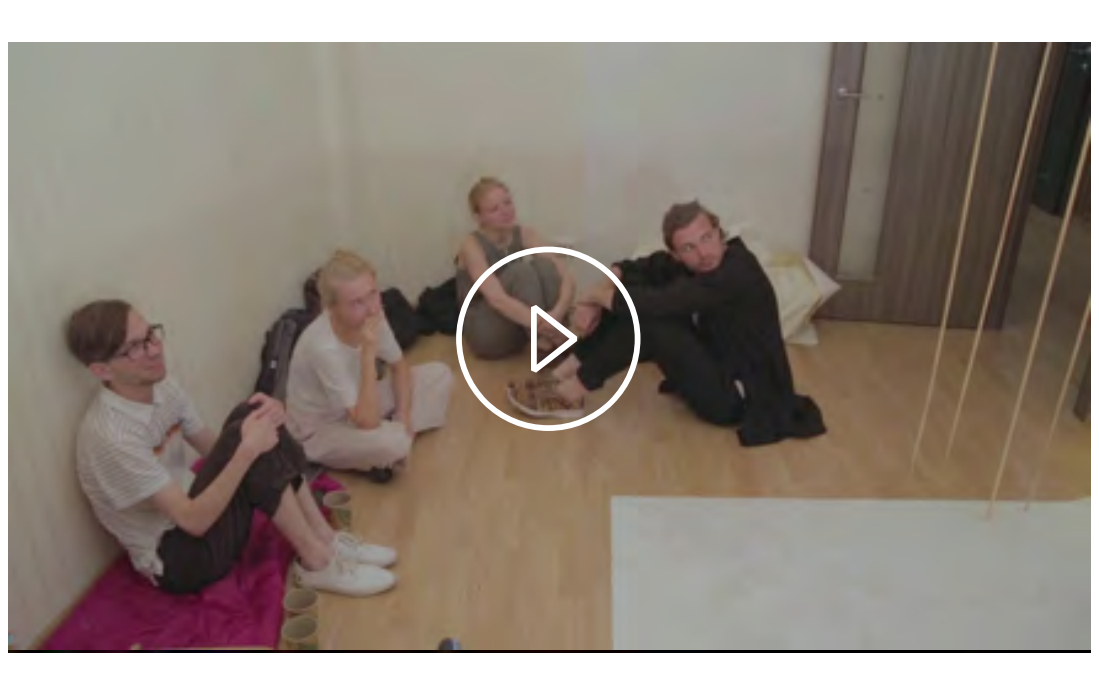


Muzei (Moscow museum of modern art)
10 Gogolevsky, Moscow

The main part of the Committee activity was directed to get into offical art histrory, so events like Moscow biennale special project were very affordable.

America (Viktor Skersis residence)
880 Laurel Drive, Bethlehem, PA, 18017, USA

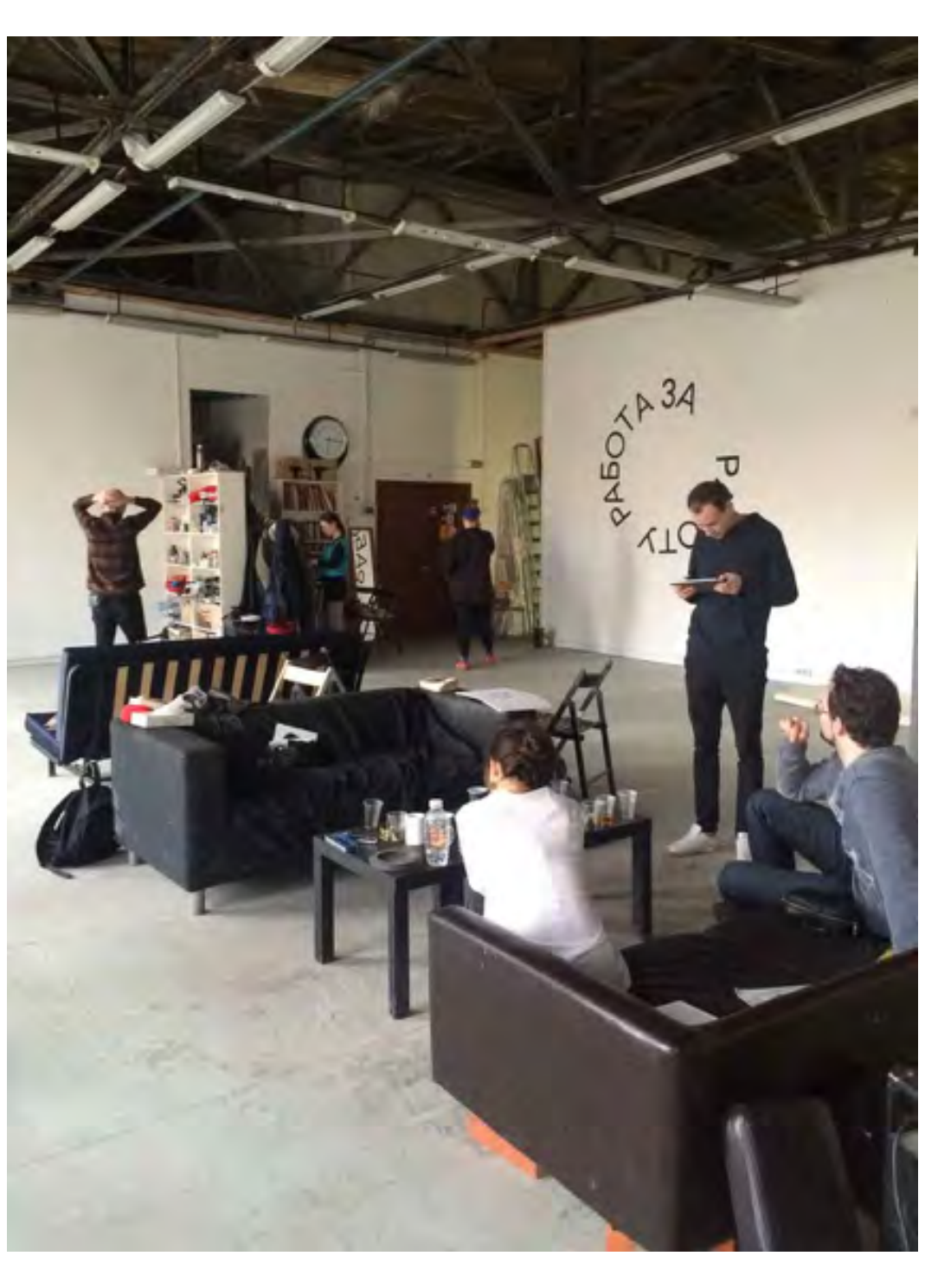
A tele-presentation exhibition was held in the USA with help of Viktor Skersis, russian conceptual artist. The members of the Committee have shown their works via video streaming services, discussed them with Viktor and took part in a short discussion after that.



Forma festival (Pravda art-centre)
19 Bumazhny proezd, Moscow

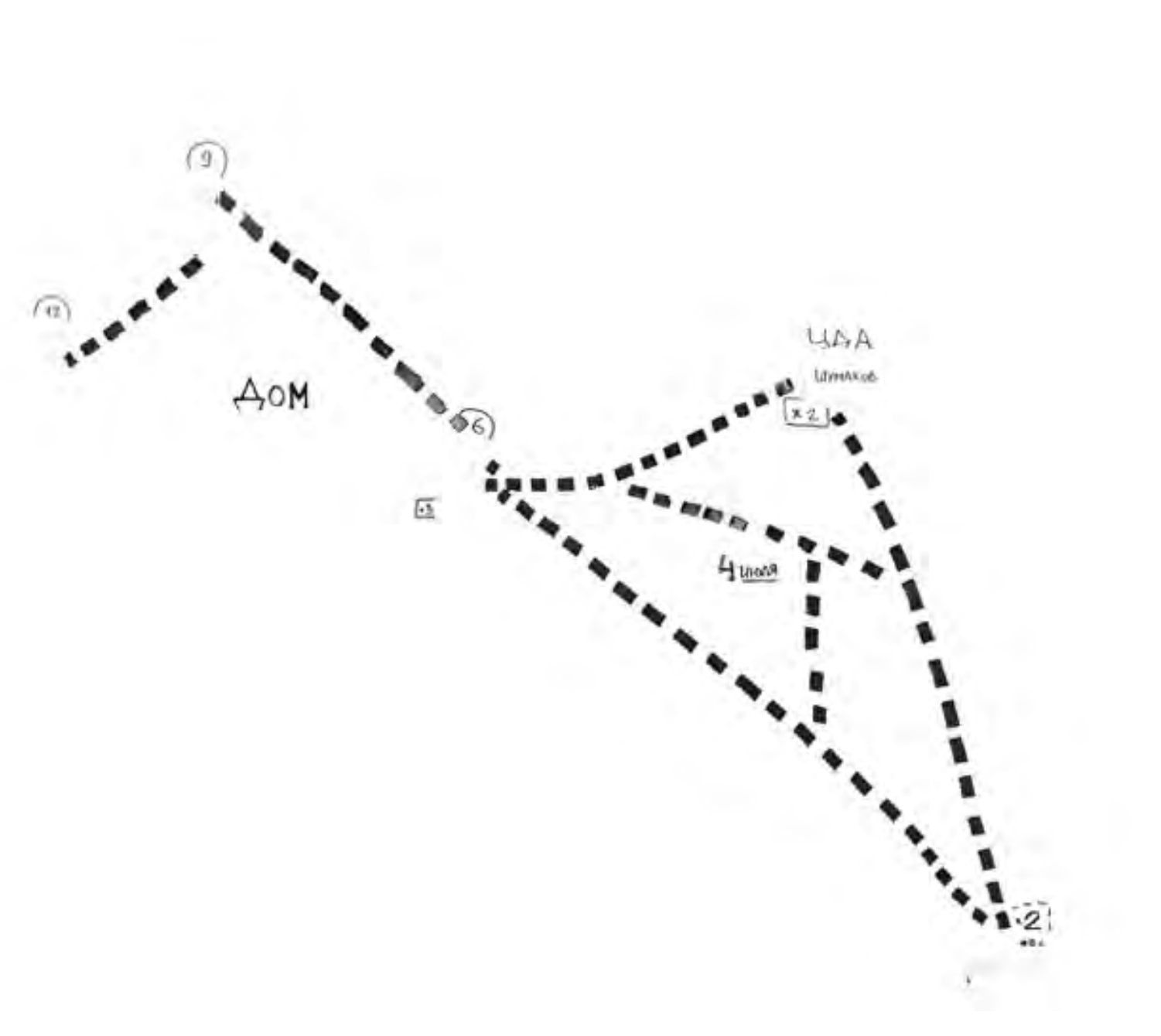
Otshib (Smirnov and Sorokin art fund workshops)
27 Burakova, Moscow

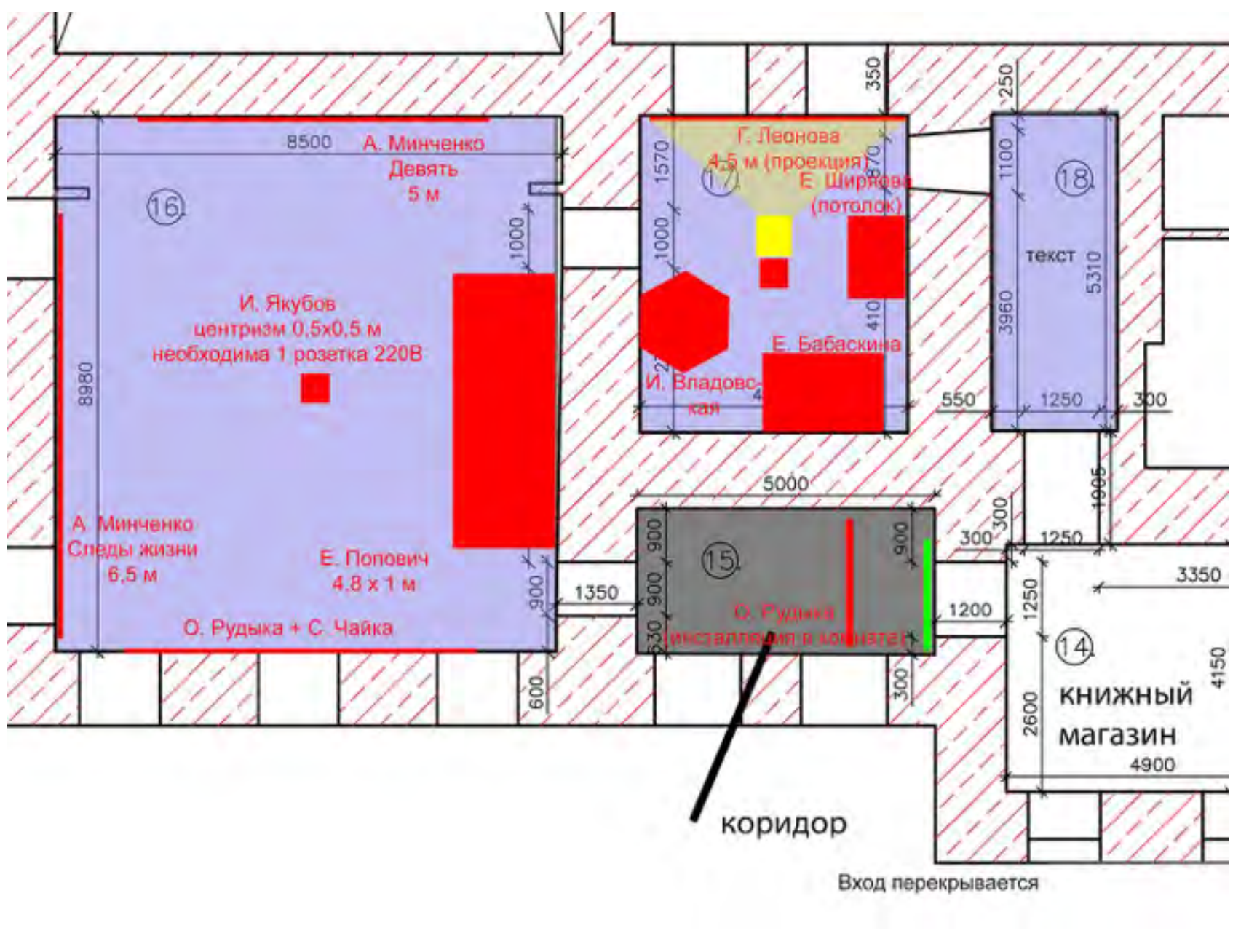
The event was active on online space only, and art fund’s workshops were used as symbolic promotion of the well-known place only.

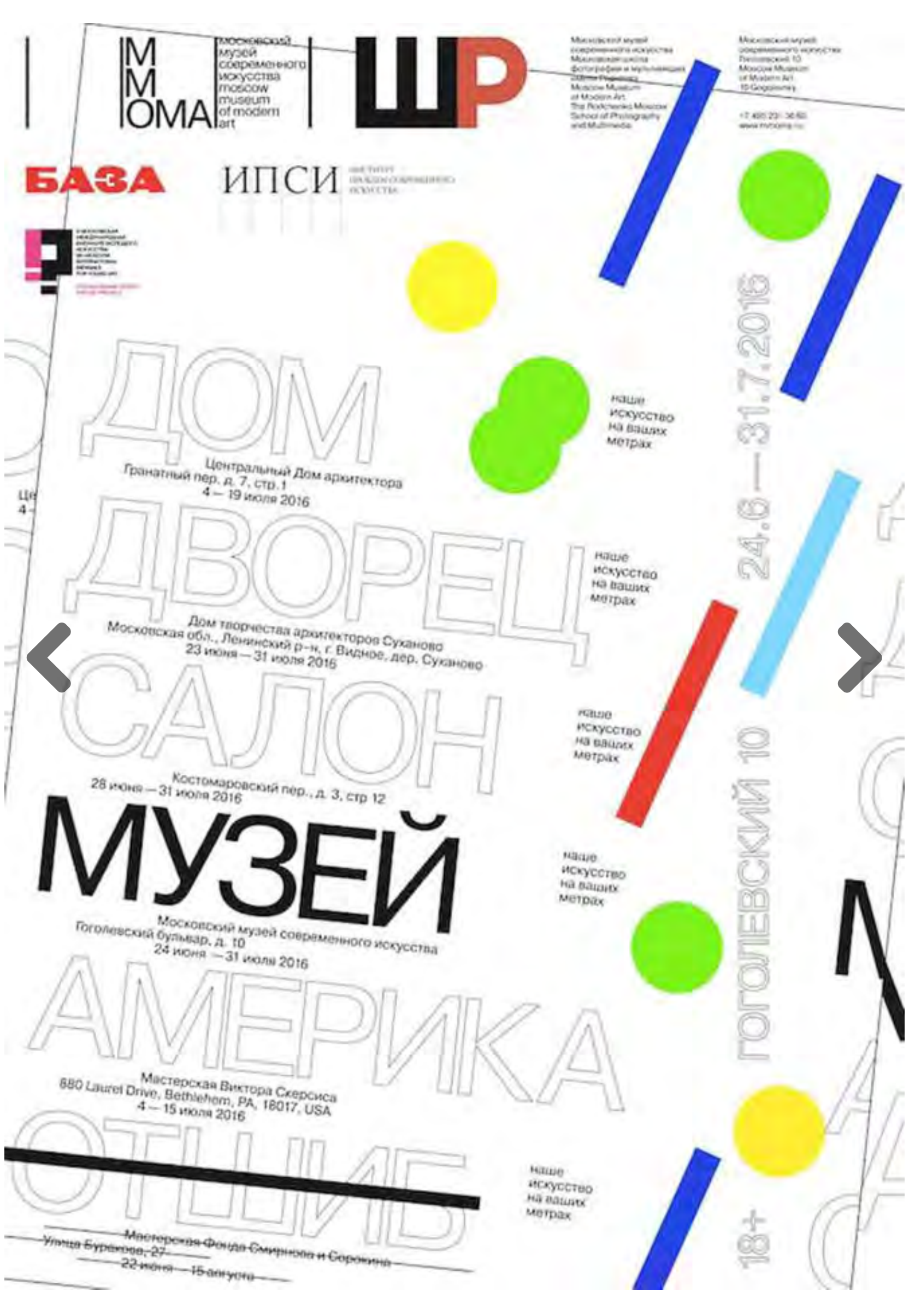


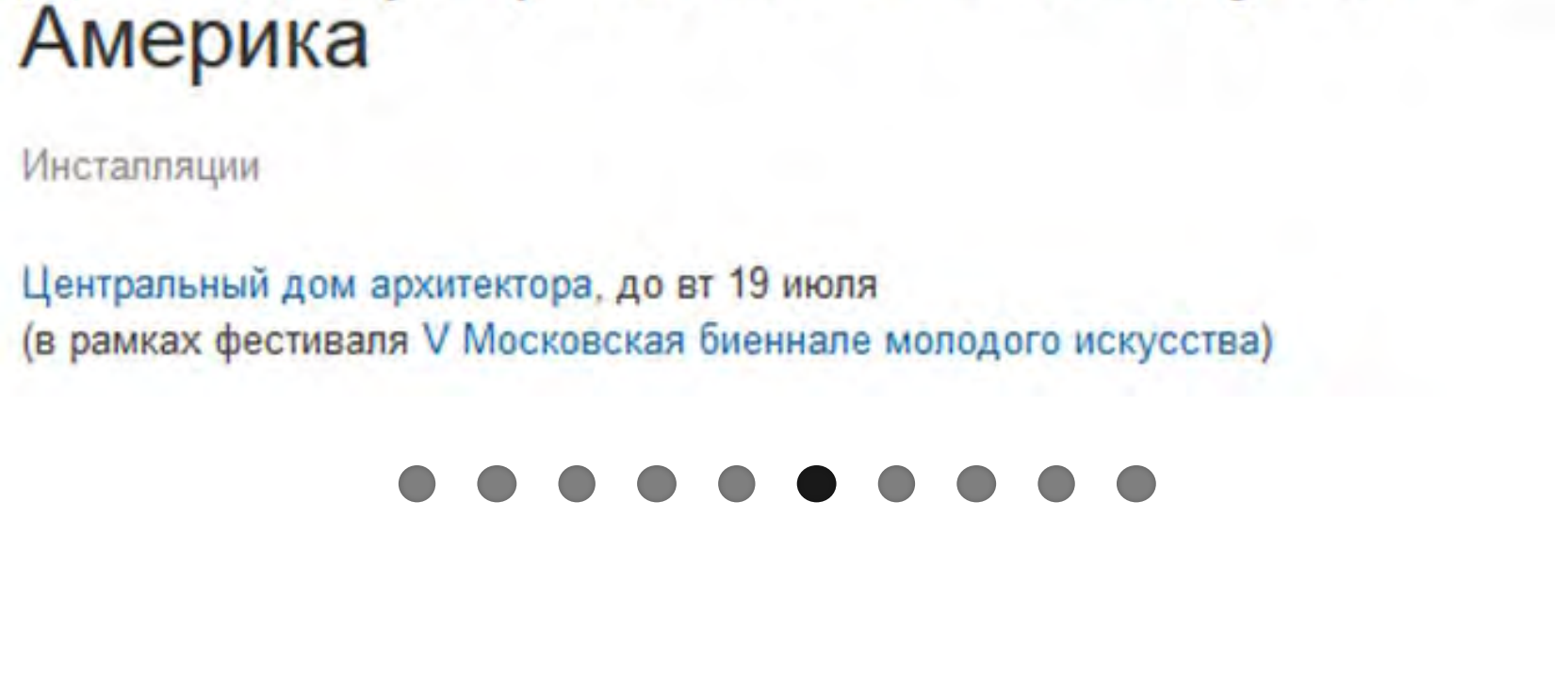
Committee-XXI Review

Committee-XXI Study Guide








Выставка

Дом–дворец–салон–отшиб–музей–Америка

Инсталляции

Центральный дом архитектора, до вт 19 июля
(в рамках фестиваля V Московская биеннале молодого искусства)

← Previous Next →

Derivetv offline show

2017 Bogorodskoe gallery, Moscow

Offline presentation of DeriveTV, no-rewind-available streaming service

Multiscreen video installation, printed manifesto copies

In collaboration with Anna Rotaenko and Dmitry Stepanov

Curated by Alexander Zhuravlev

DeriveTV manifesto

Along with water, land and air contamination,
we should consider online pollution.

Today we live under conditions of information overload permanently, and instead of free circulation, information settles down and accumulates on monopolists' servers.

Messes of broken virtual machines, empty online production farms, piles of code and shells: there are zones of desolation in the virtual space.

We recognize a new landscape of encumbrance and alienation through our screens. With burdens of the useless, the possibility of productive interaction with this or that element, event, fact, interpretation is not merely thrown into question but can't be articulated at all.

The Internet turns into a dump of uselessness, inapplicability, excess, although before it had the potential to improve communication, liberate knowledge and provide decentralization.

DeriveTV is a way to get rid of storing art and information to gain the integrity of memory.

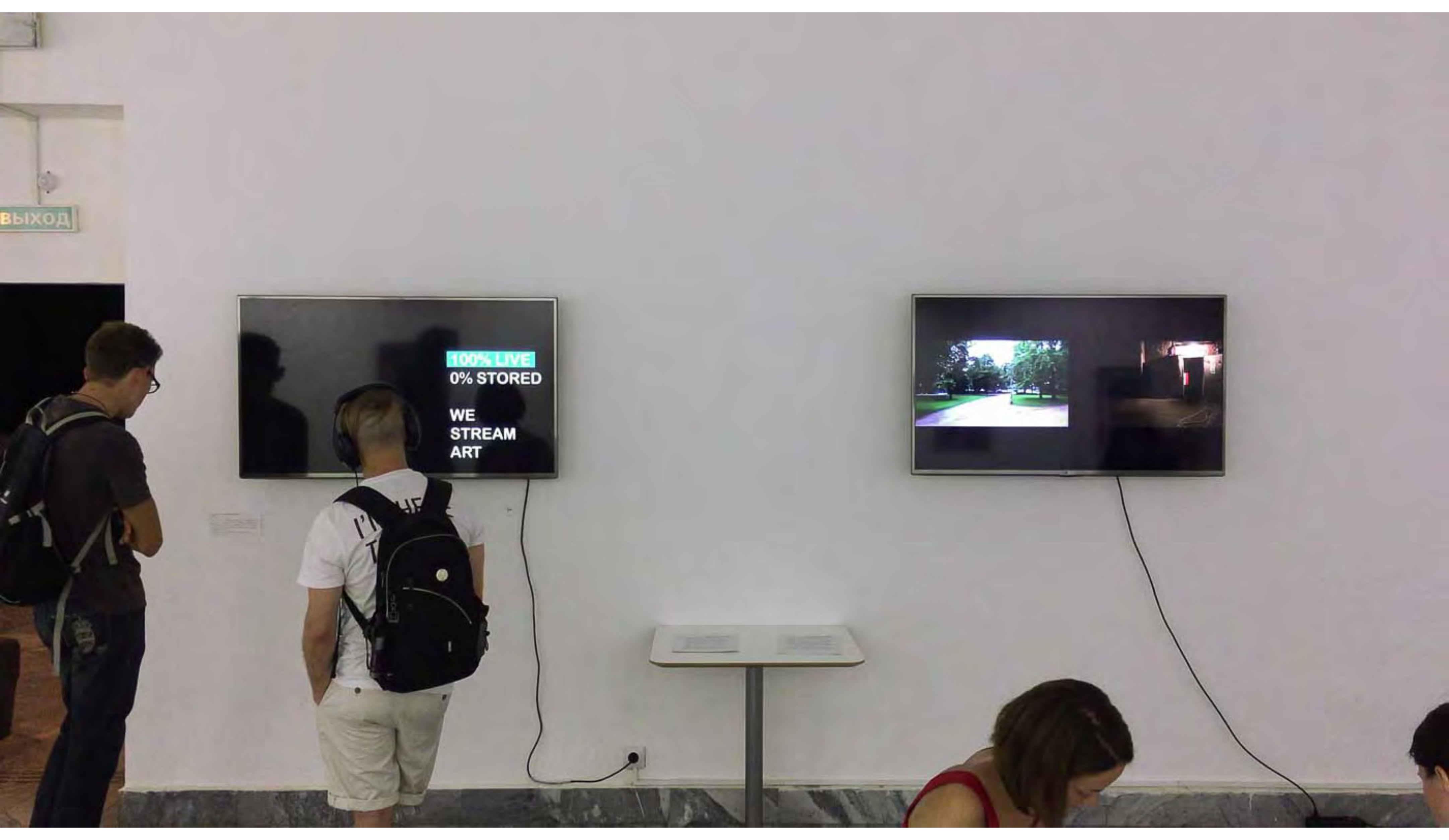
What we produce is a moment of time, endowed with its uniqueness. You can remember it, or you can forget it – nothing will be changed as a result.

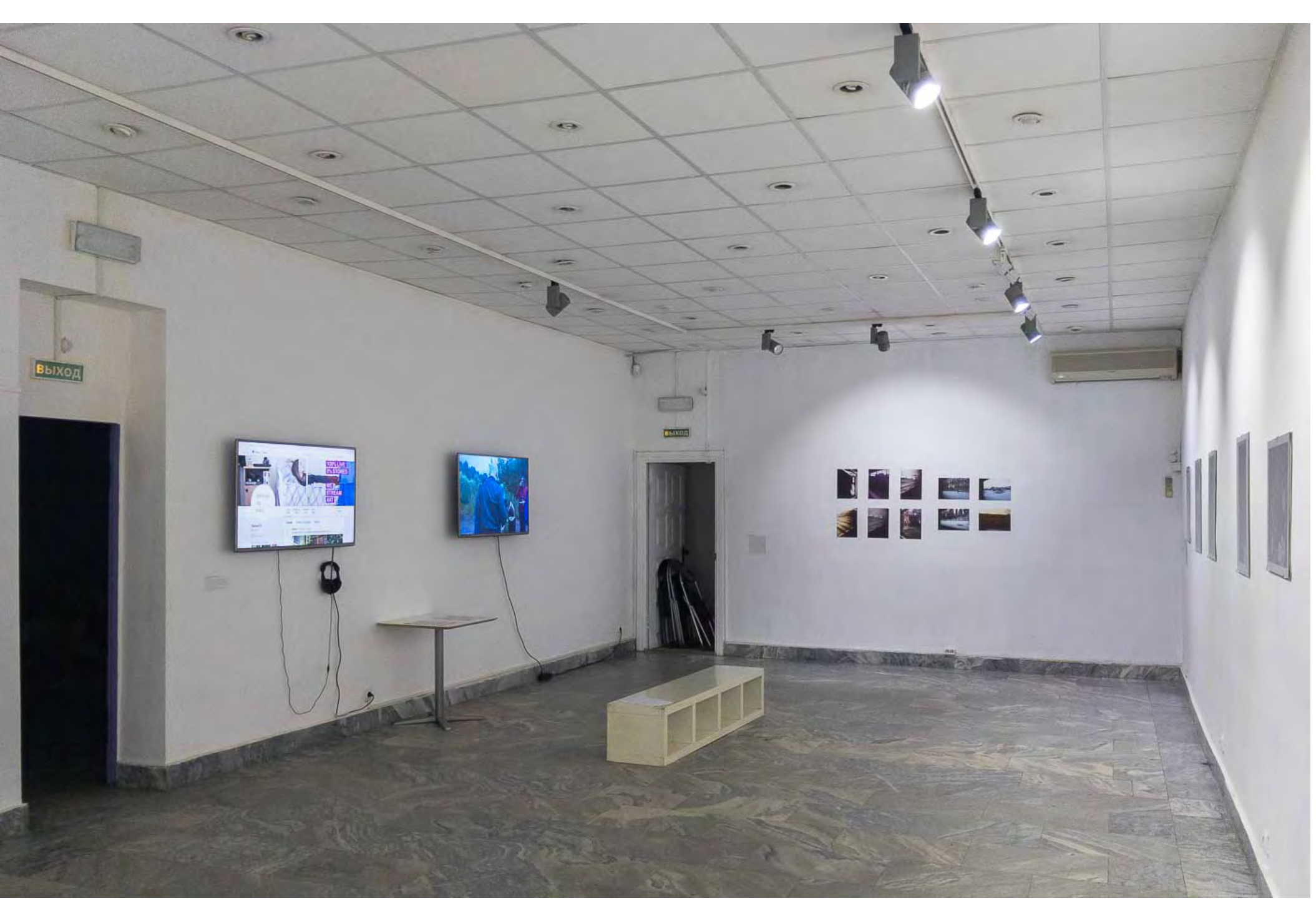
Our archives, which cannot be abandoned, are the only way of returning to a card catalog that keeps mentions but never stores objects and situations because a reproduction of objects and situations does not mean their confirmation in reality.

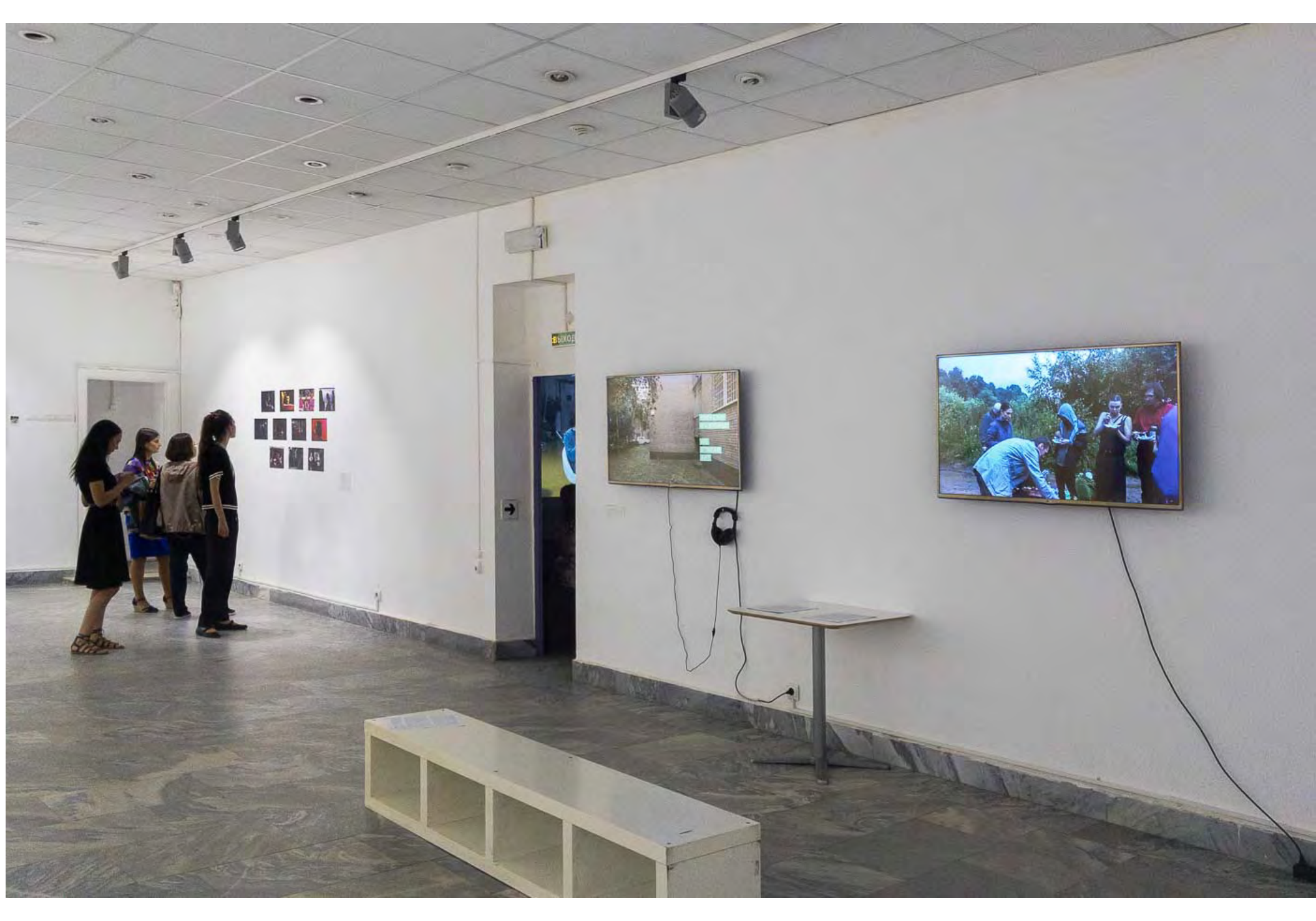
Maybe a reproduction is just a trap.

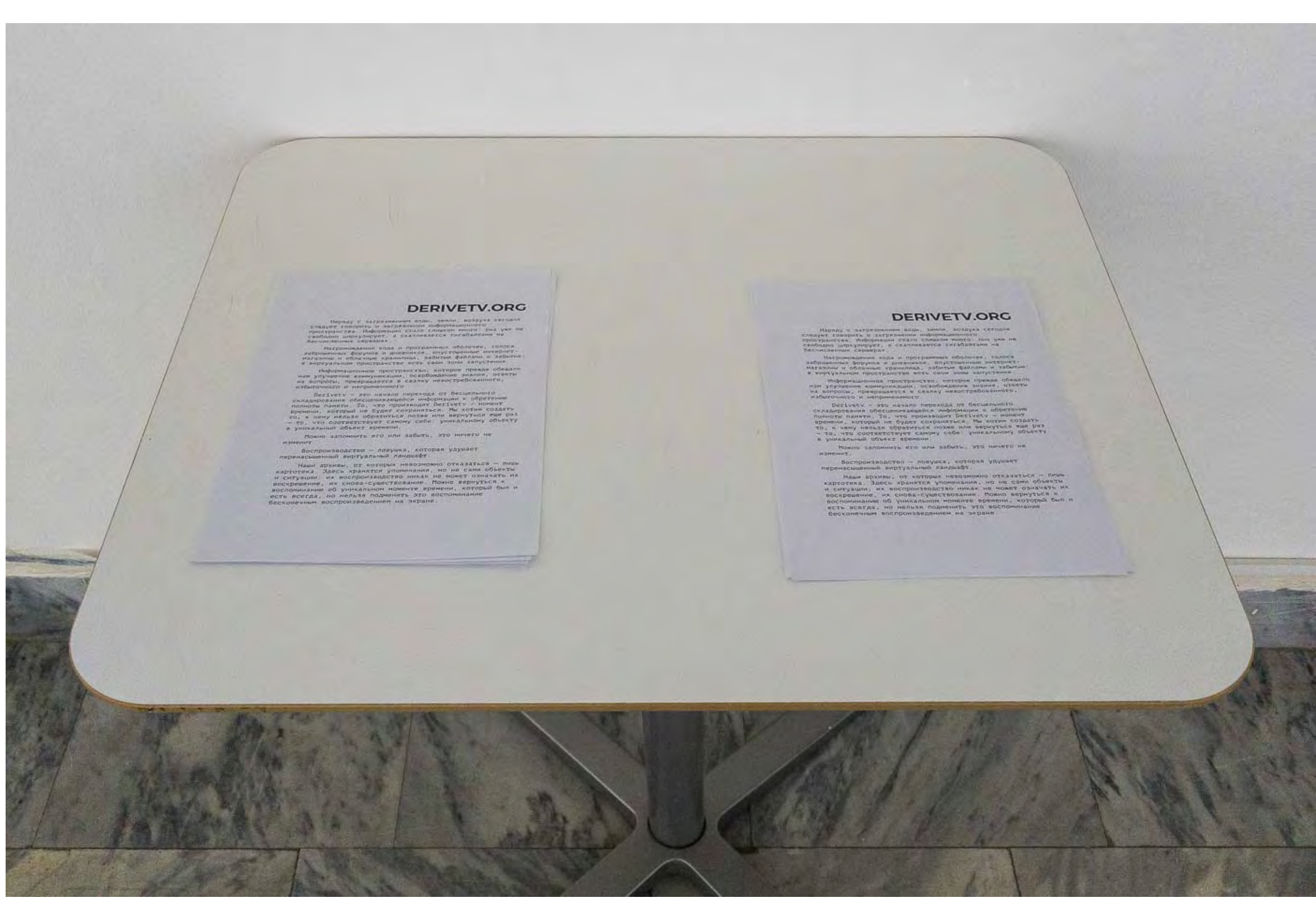
We aim to produce data that cannot be repeated, and therefore data that corresponds to itself at the moment when it is revealed to the world.

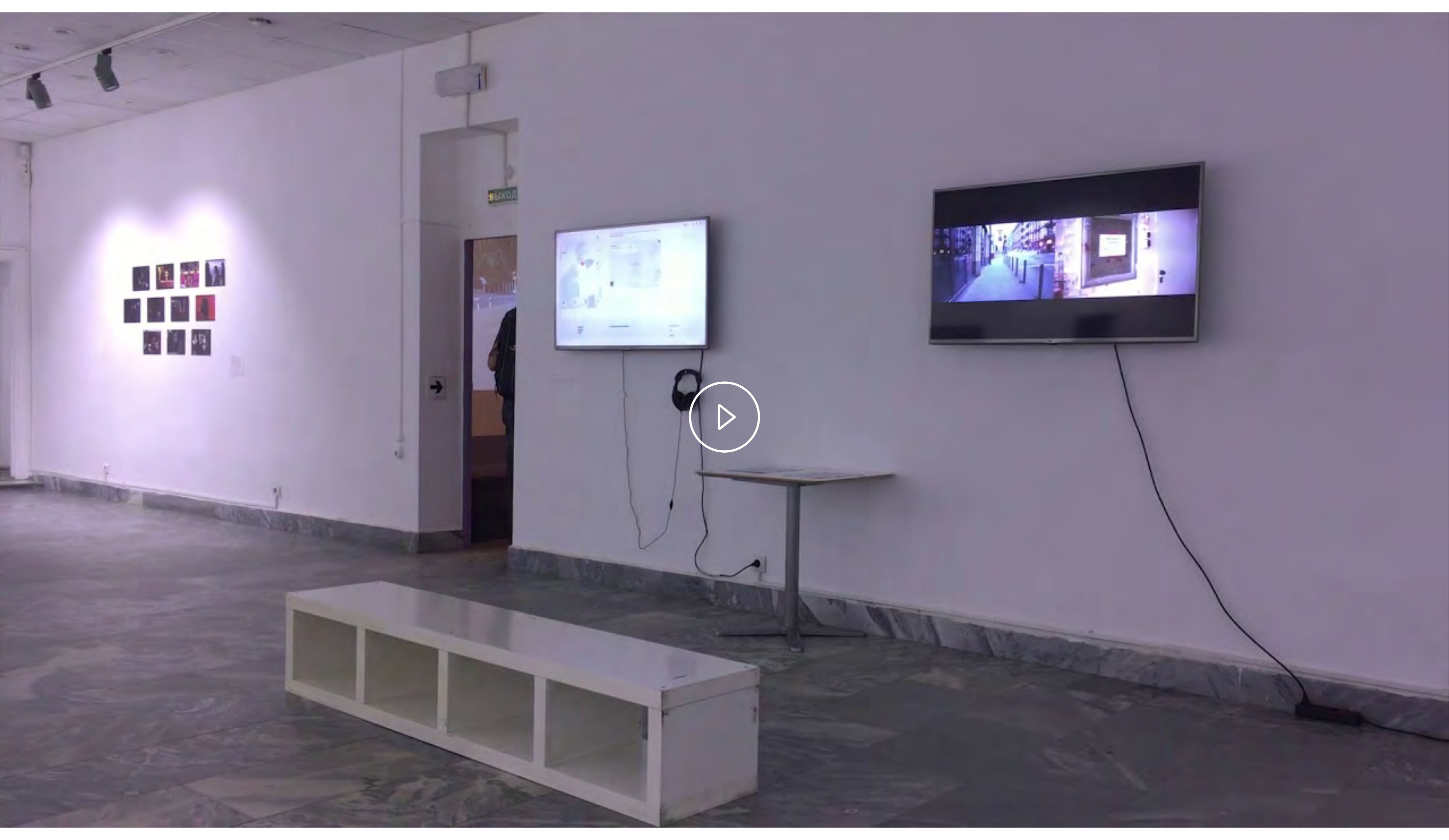
Now it is possible to return only to the mention and recollection of the unique moment, which was once, and which is always here, but which cannot be replaced by the endless reproduction on the screens.











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Extreme points

2015 29.06 – 05.07 Artplay, Moscow

Interactive installation
Light objects: 50 x 50 x 50 cm
Photography series: 60 x 80 cm
Single channel video
Production: 2015

Centralization of resources in big cities for a general benefit in the industrial period provided the extended reproduction of manufacturing, later turned into a giant magnet taking up neighbor towns and settlements, their population and working places.

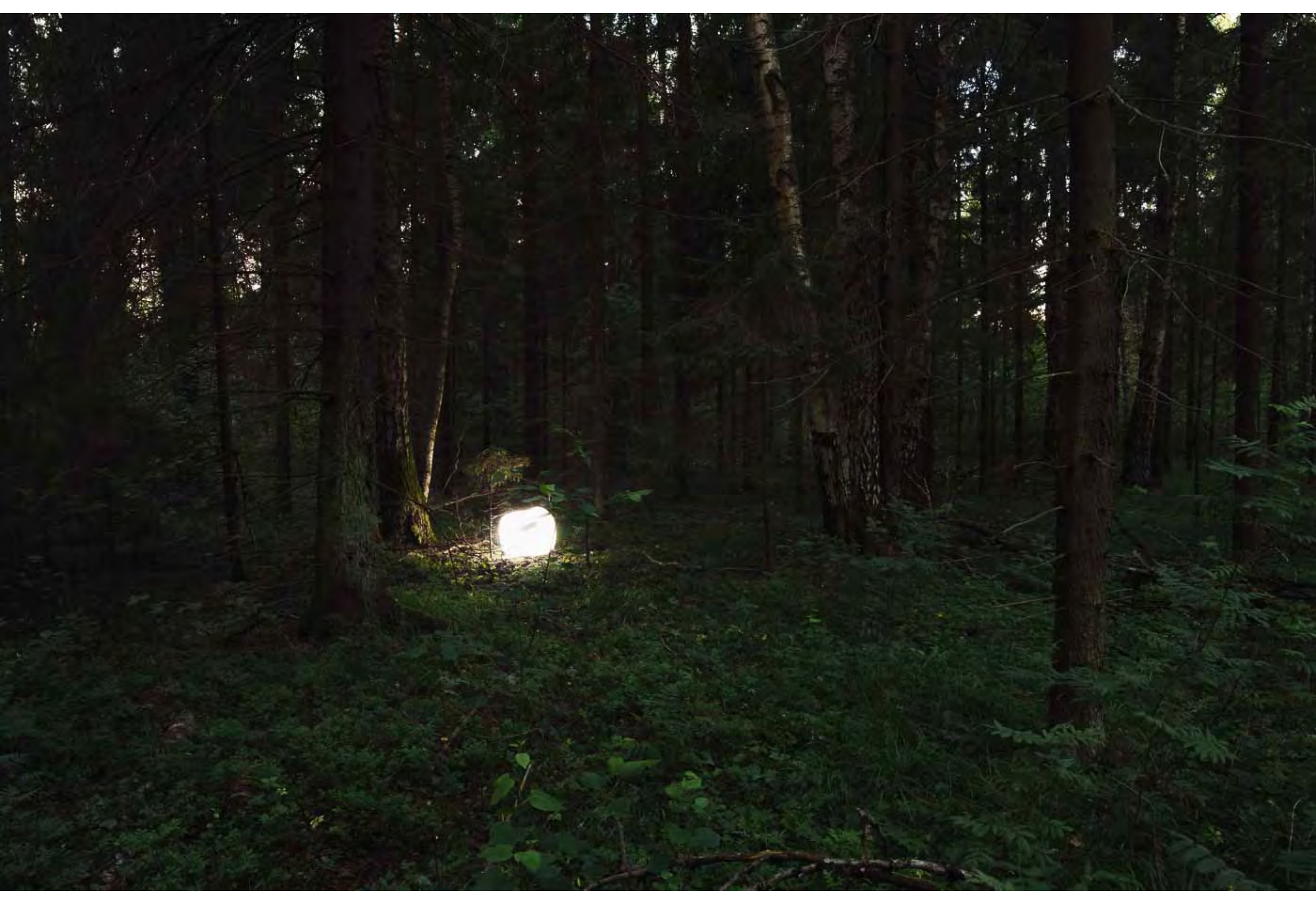
The Moscow region has mental and economic boundaries rather than geographical ones: it is entirely reasonable to discern it from the rest of Russia by financial indexes, transport accessibility, and infrastructure availability. Geographical borders are slightly inaccurate on maps, and it is hard to find them on the ground.

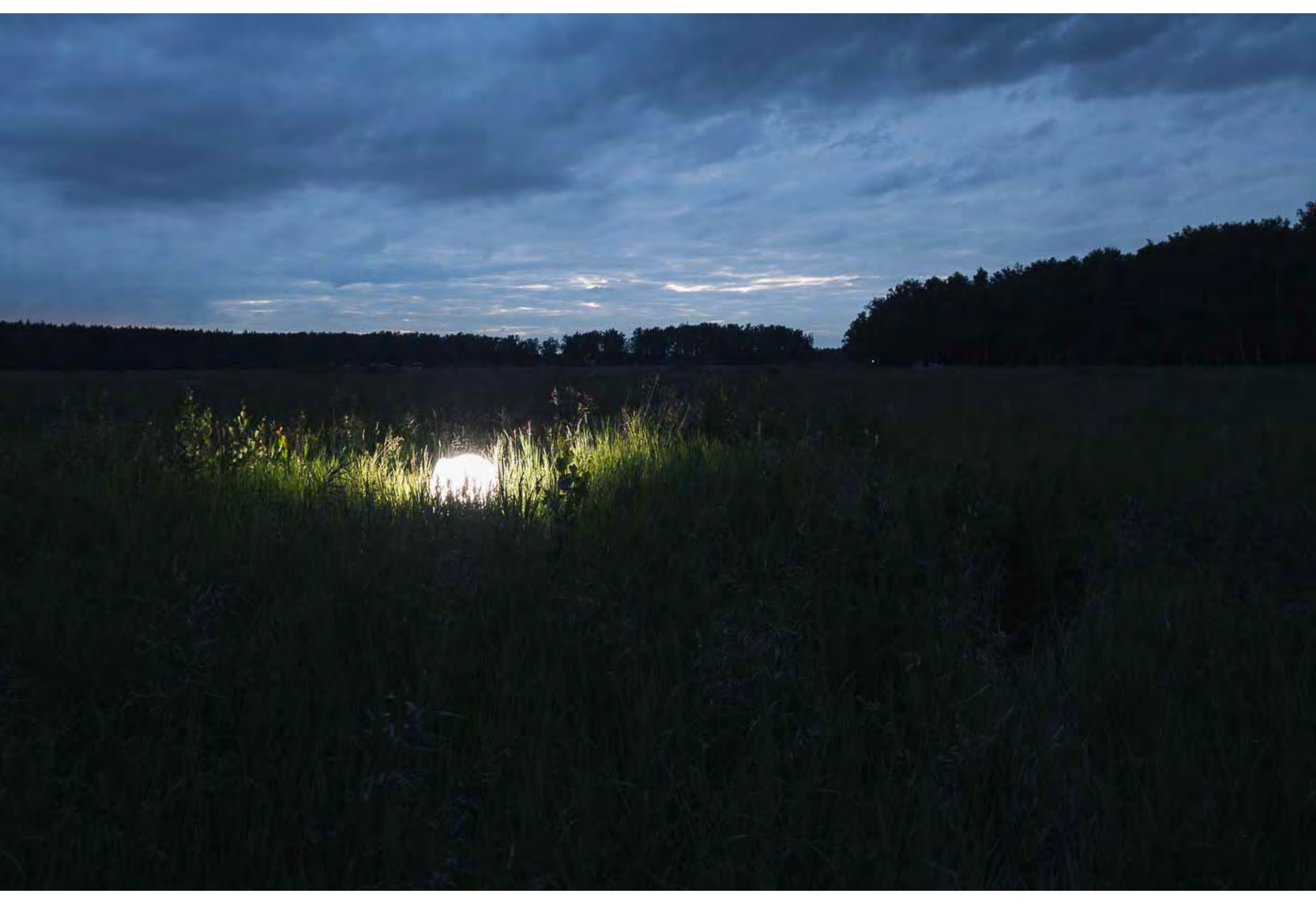
On the extreme points, the northern, southern, western and eastern, cube beacons with LED lights, batteries and light sensors were installed. They turned on at night automatically, worked until dawn, serving as frontier signs someway, and periodically sent geocoordinates to the exhibition place via a mobile internet connection.

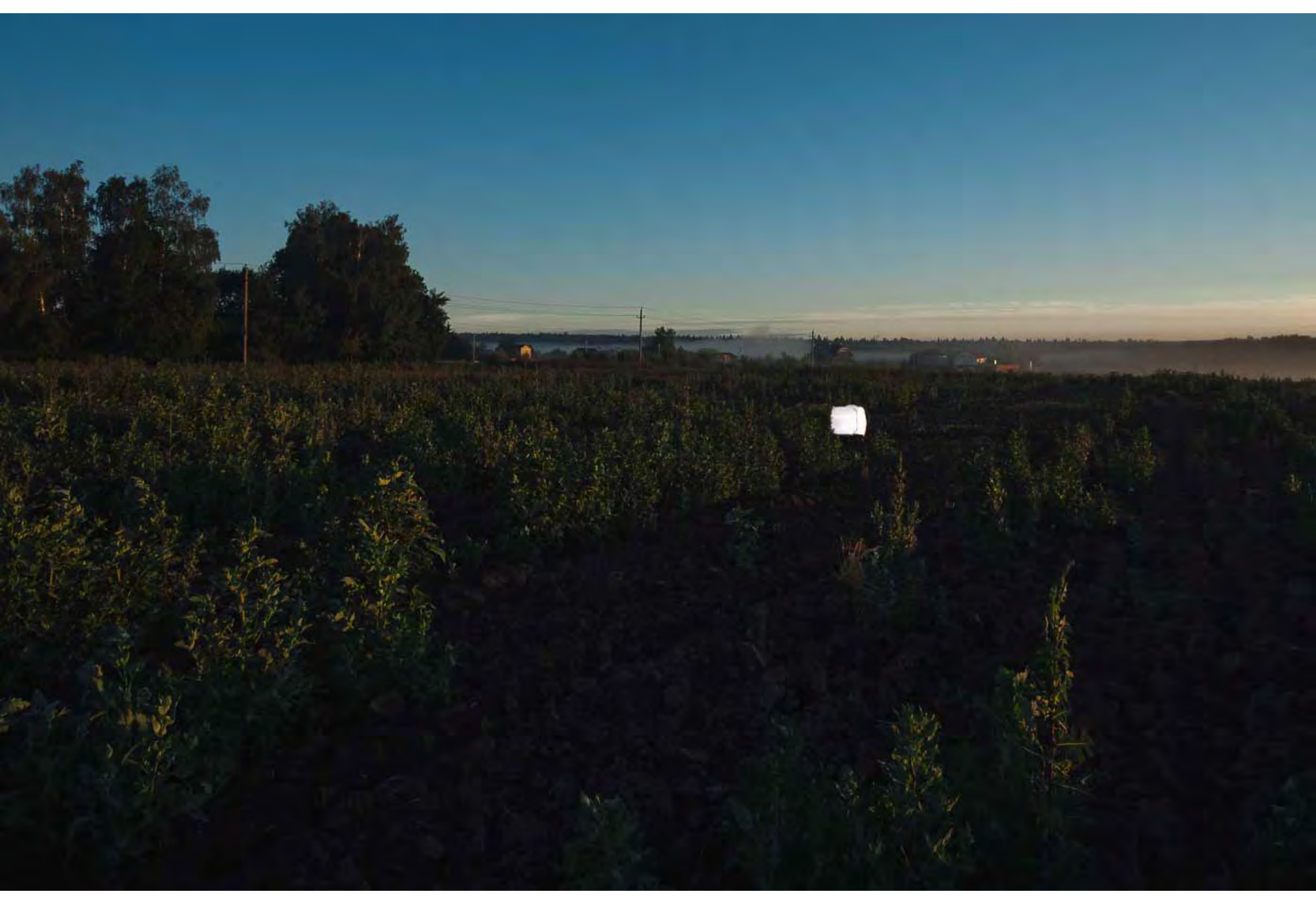
After carrying out the accurate localization, the next quite logical idea was to define a center of the region geometrically, finding out the place where south-north and east-west lines crossed.

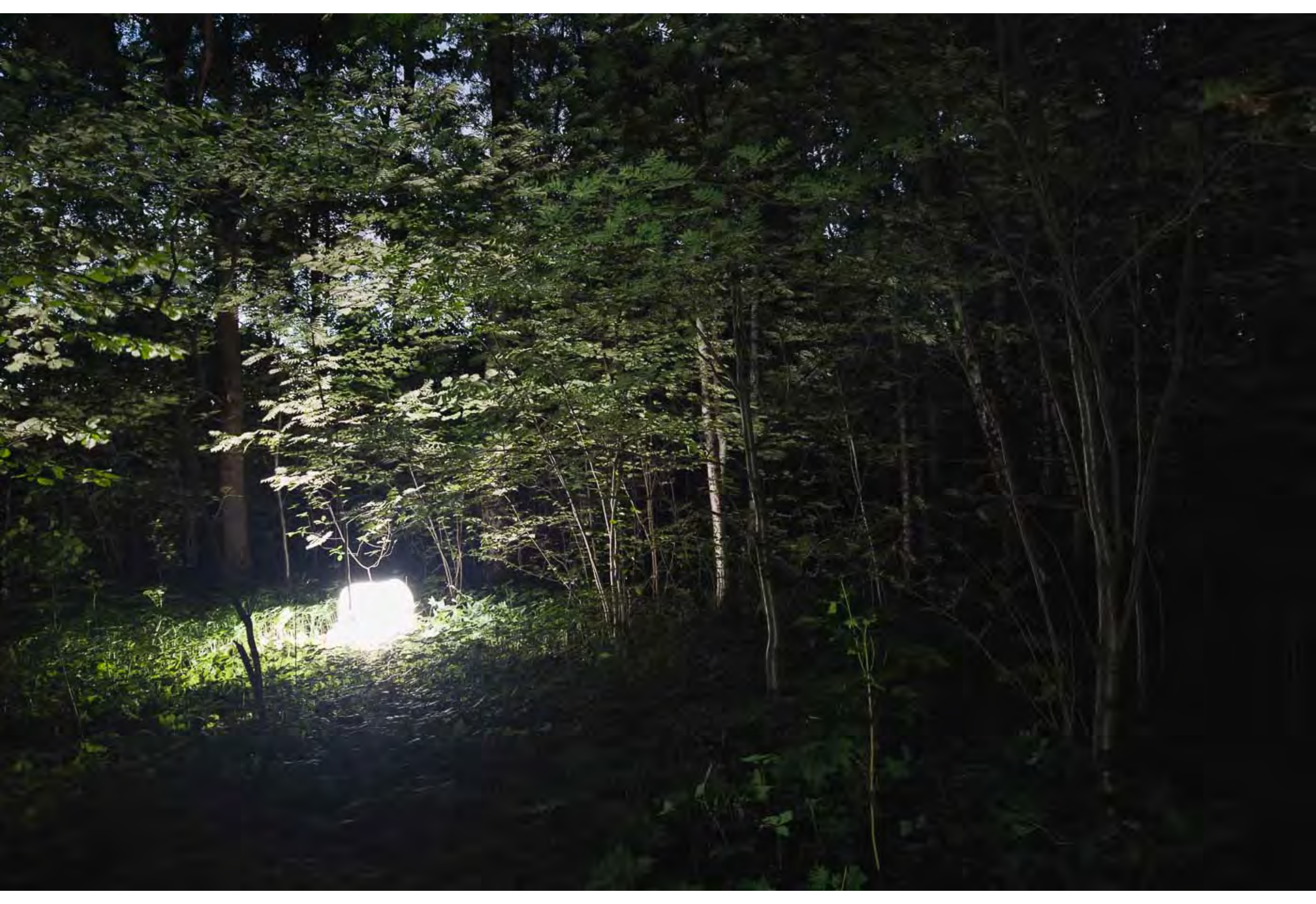
Despite the high population density in Moscow suburbs, the center was found in a rural area without any constructions or buildings around.

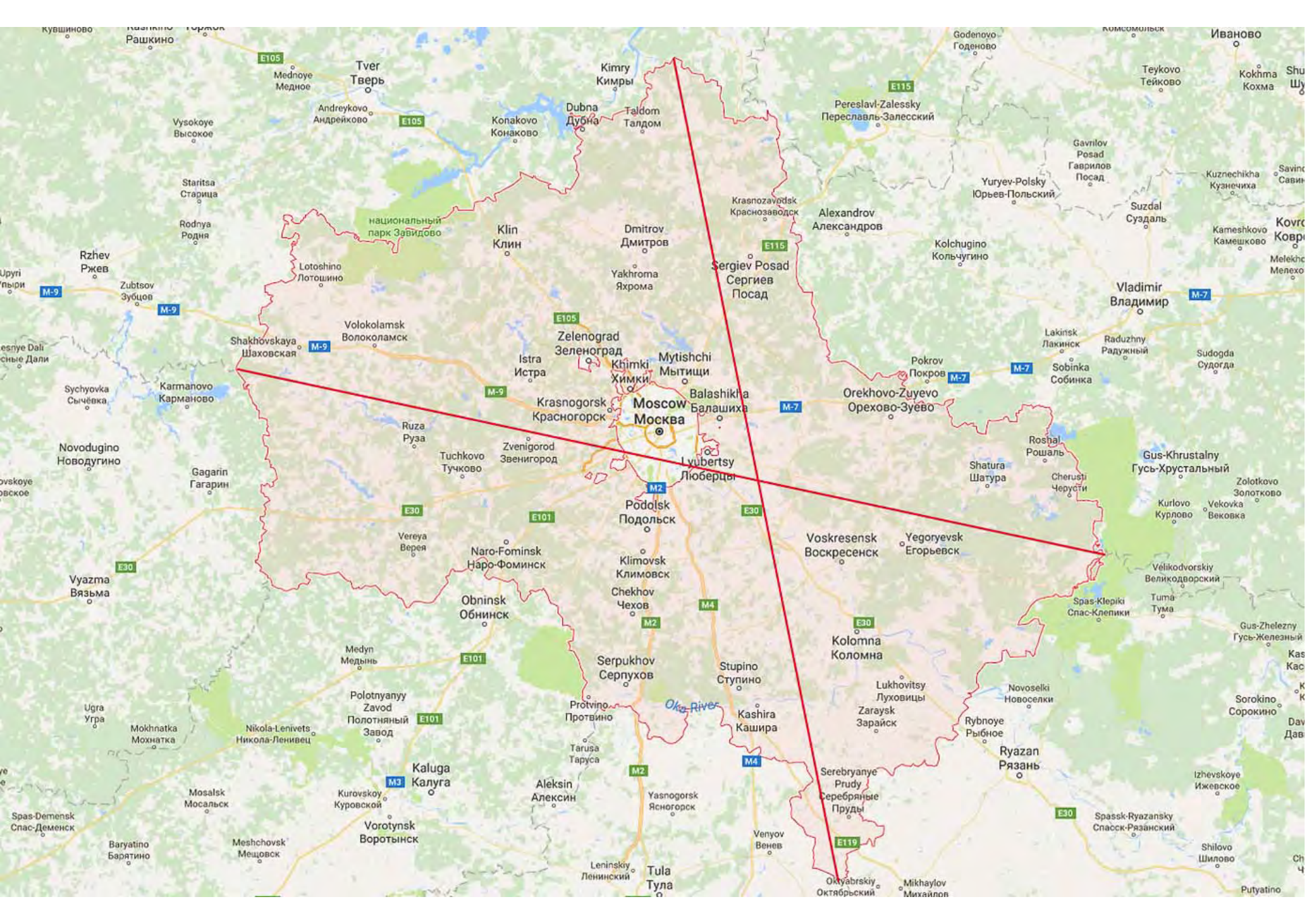
The installation consisted of four light panels with the extreme points beacons photographed and placed according to their cardinal directions and one-channel video of the geometrical center with real-time GPS coordinates transmitted by the cubes.

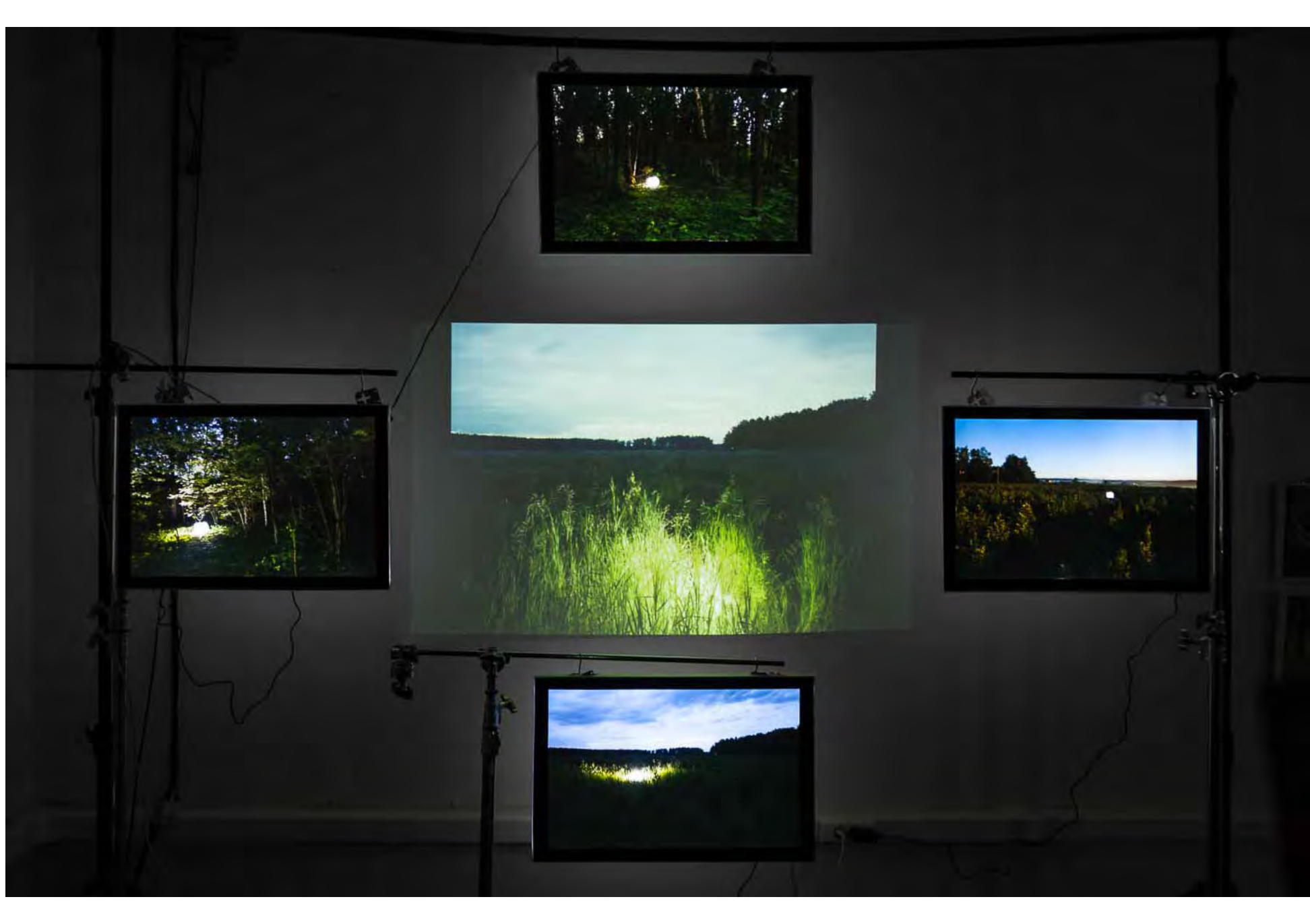












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Feedback

2014 06.03 – 04.04 Mir palace of culture, Dubna Moskovskaya obl. Russia

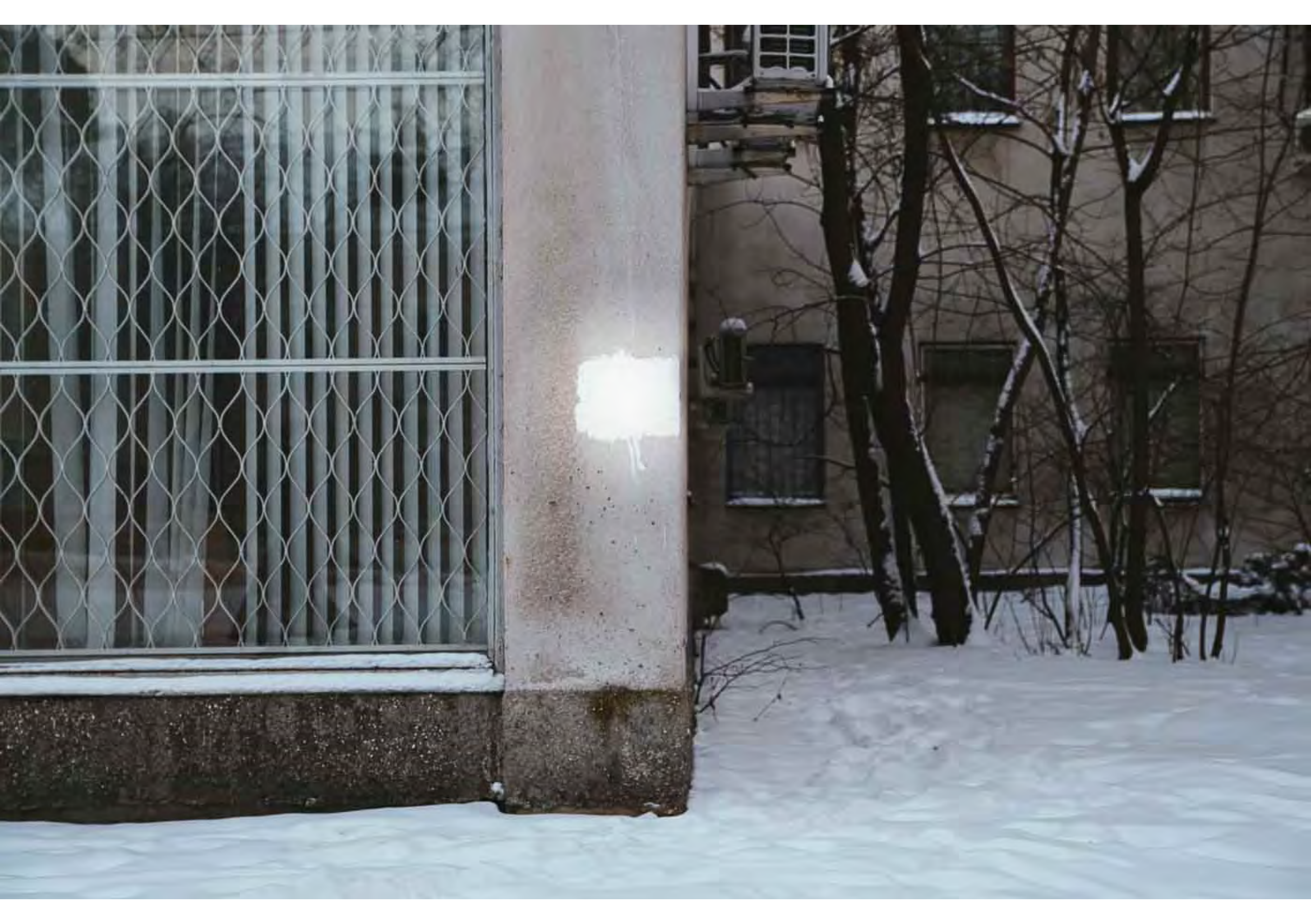
Photography series
40×60 cm
Production: 2013 — 2014

Small towns are hard to distinguish. Their transparent modernity uncovers itself in everyday routine and reaches its extreme with a question, what to pay attention at if there are no places of interest hereabout. Walking down the streets, you start looking for the answer. Buffs, these colorful patches on a town's body that cover graffiti and tags, catch your eyes sooner or later.

Having found a buff, I mounted the camera on a tripod, switched on the torch attached to it, directed its beam into the buff, took the first photograph, and waited for possible feedback (while the light beam was shining). Hence the communication with passers-by and residents usually occurred and, asking me what I was doing there, they stopped on their way and defined the other point to take the second photo from. Some of them remembered shapes of previous buffs and recalled moments when graffiti appeared on their building for the first time.

Buffers often (in most cases they work for town community services) do not take care of aesthetic part of their activities, do not think that patch colors should correspond to wall tones and about the meaning of tags and thoughts of their authors.

Strangely, they bring unique features to town districts, which would otherwise be dull and identical.



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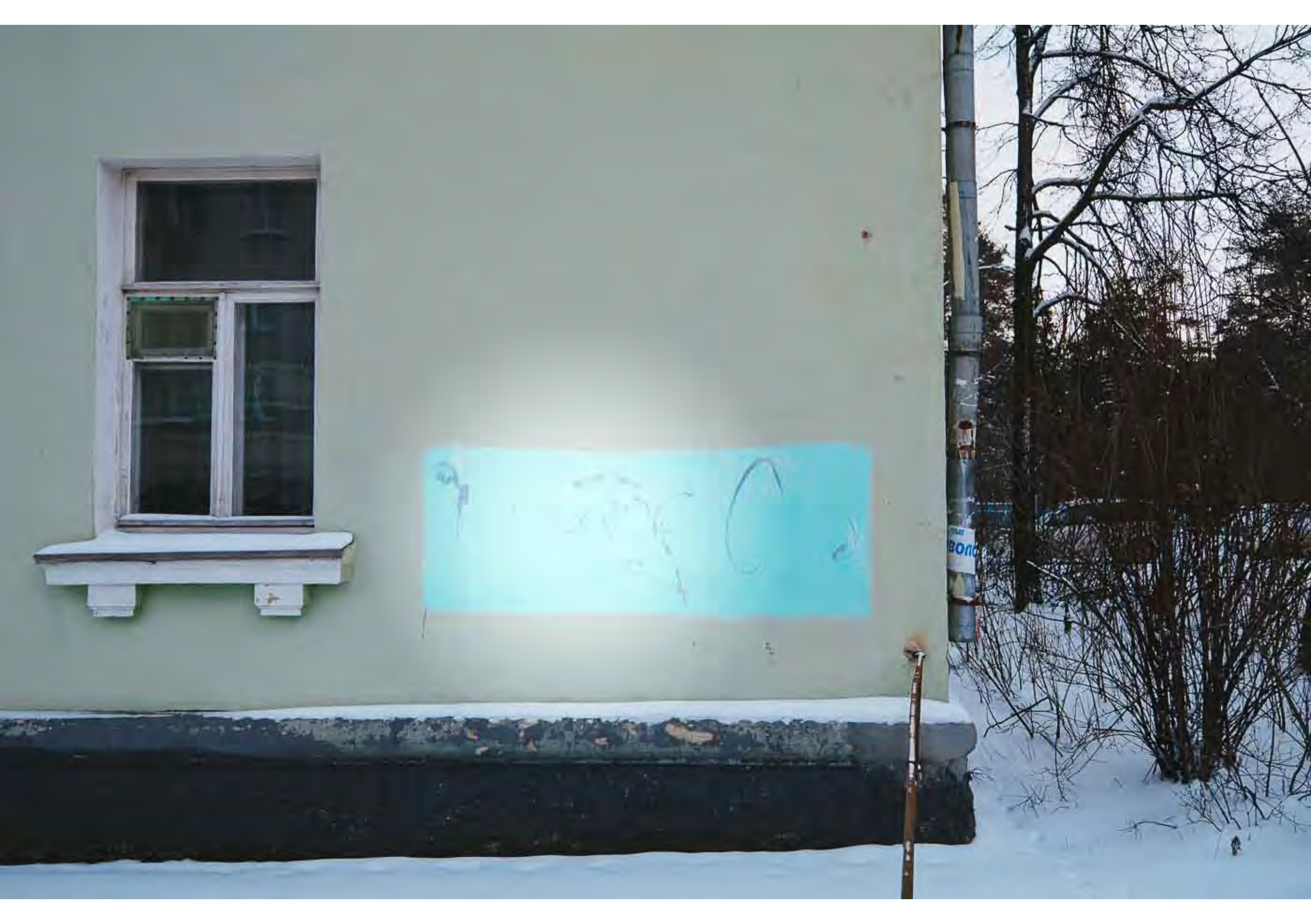

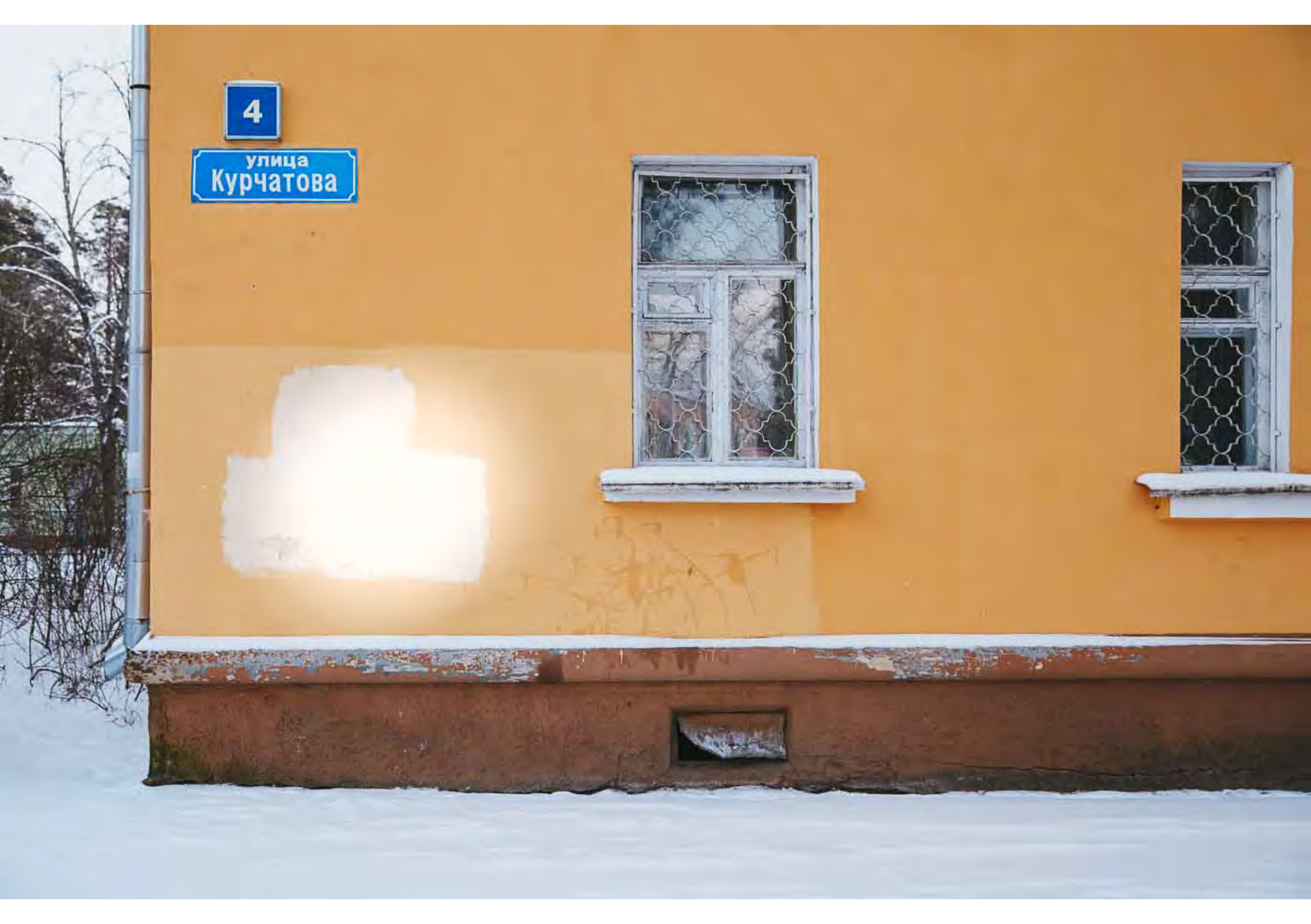

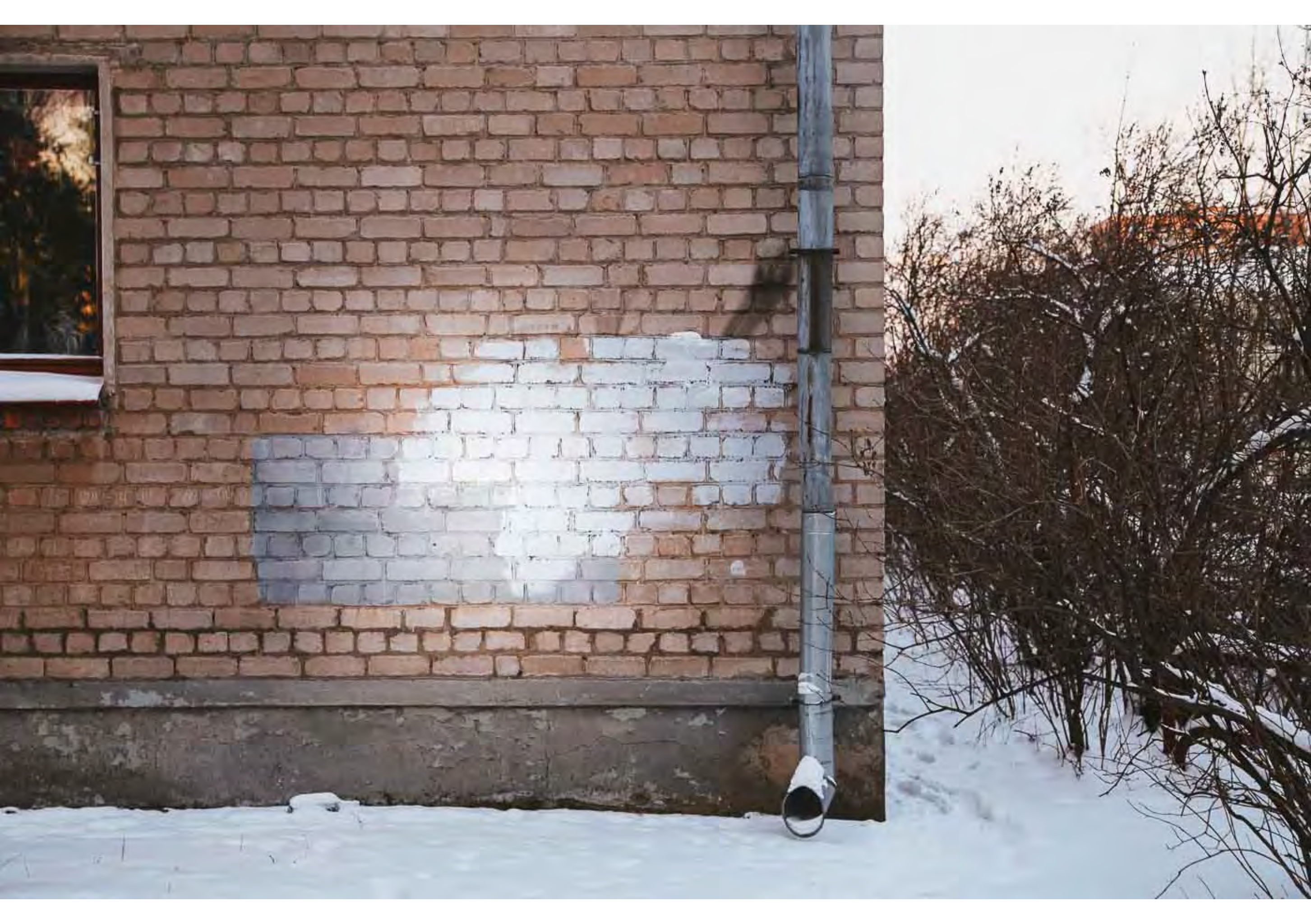

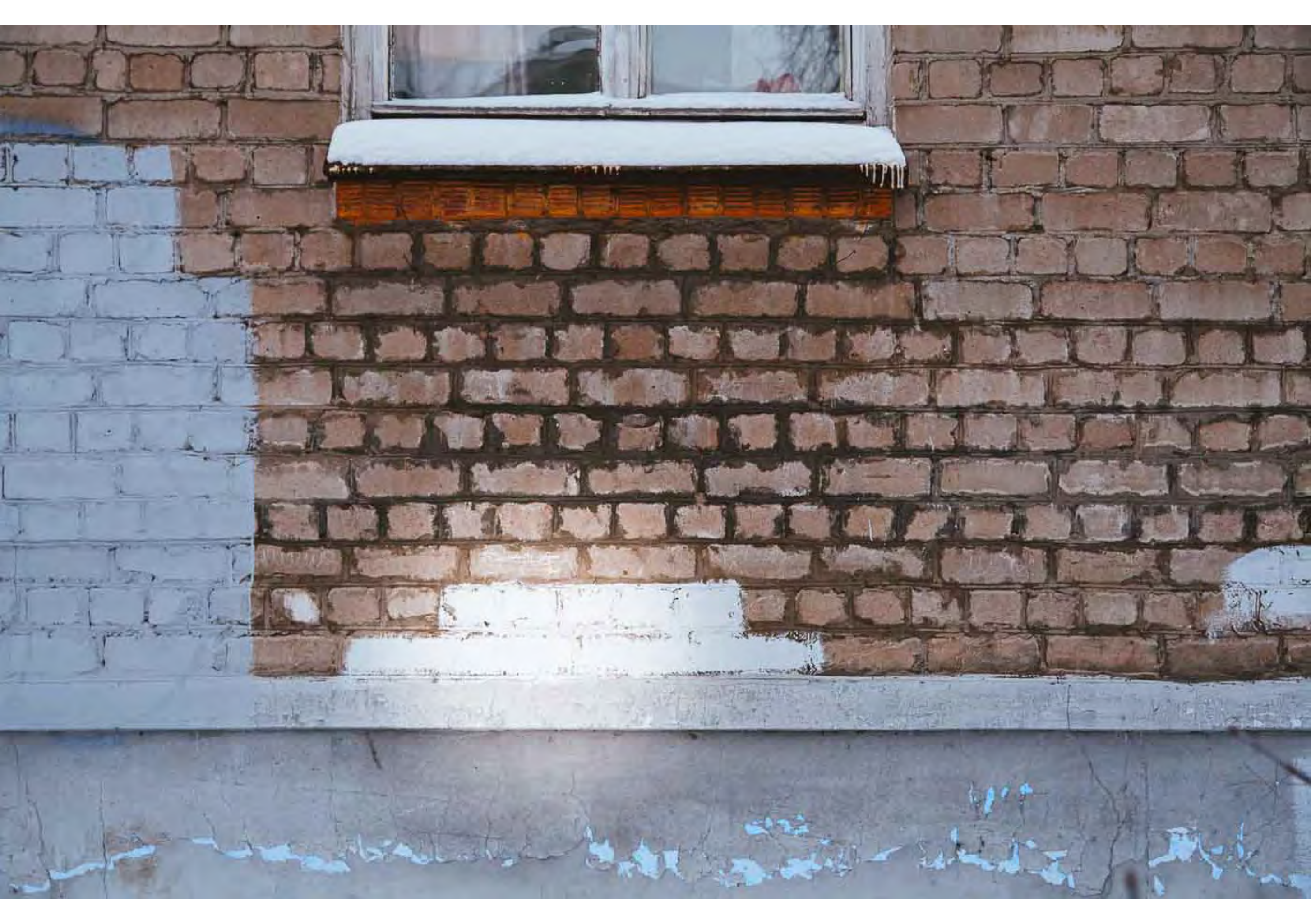

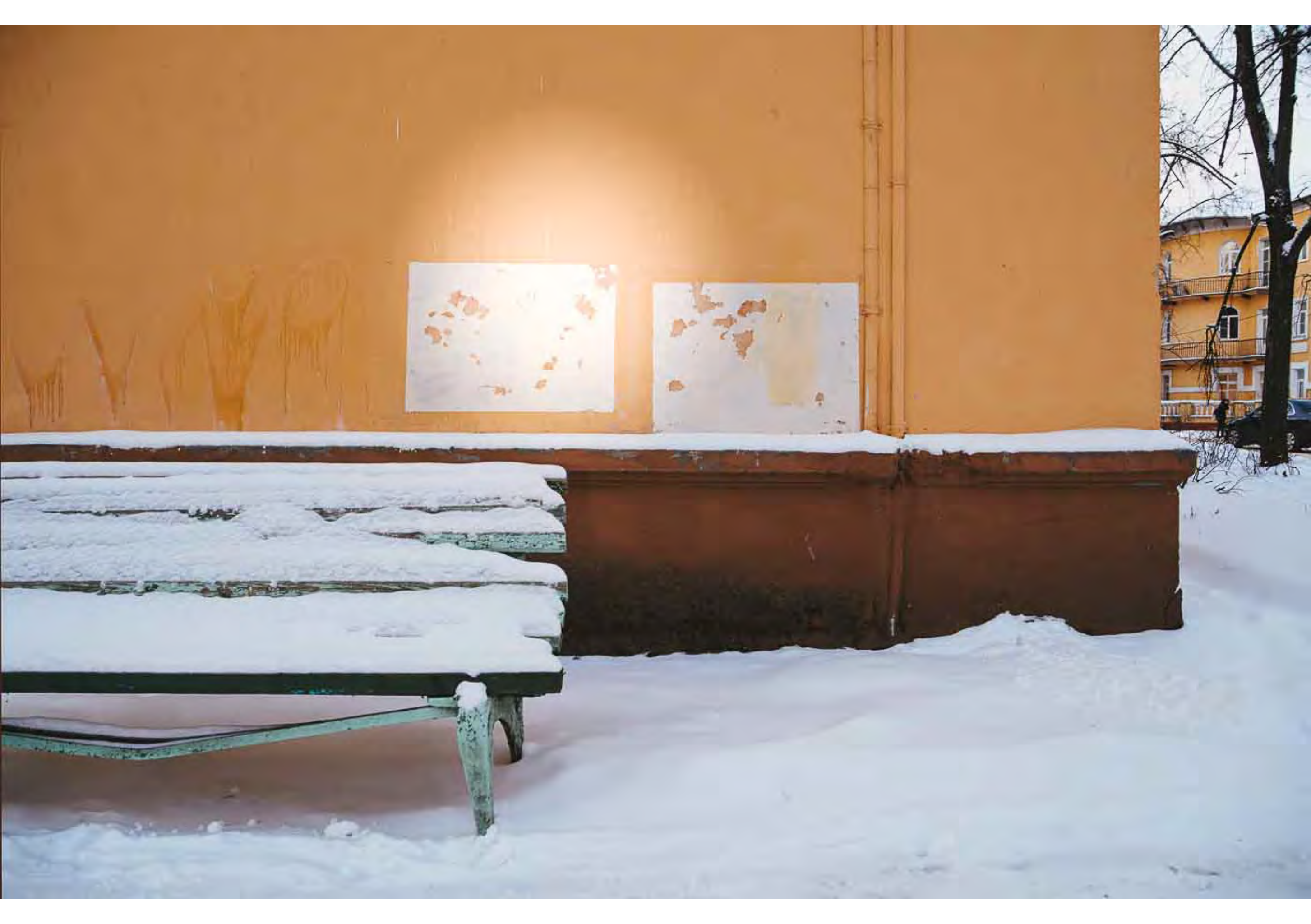

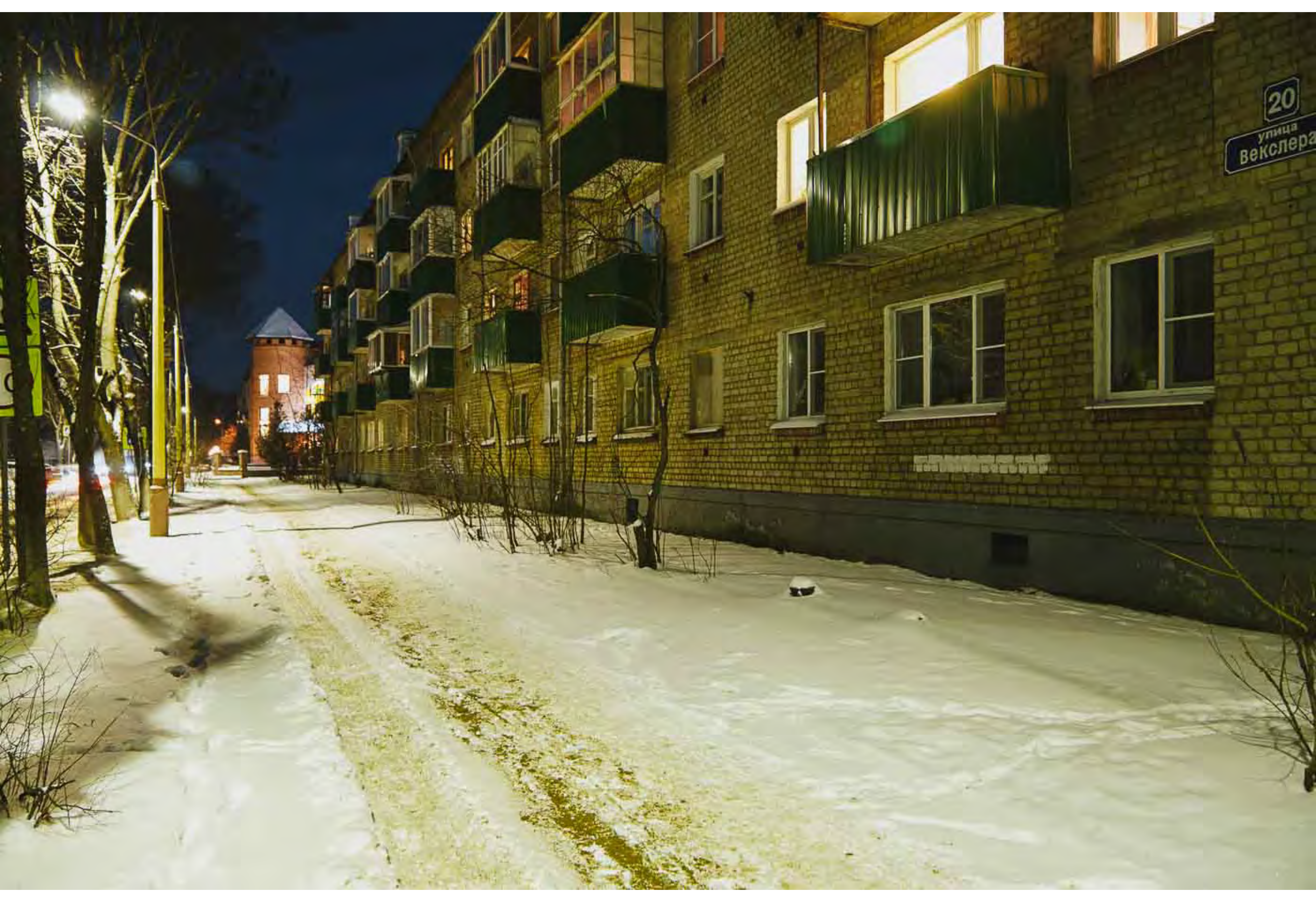

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House of Bright Light

2011 Moscow State University of Electronics, Radiotechnics and Automation; Moscow Biennale parallel program

Light projections and multichannel sound installation
Site-specific

The installation opened as a part of the Moscow Biennale parallel program: its dates fitted perfectly with the academic year of the university I had finished in 2008.

Visiting it for five years and observing how the space of Soviet modernist architecture with typical sparse planning was shrinking: the glass areas were decreasing, infrastructure was degrading, and distant buildings were eventually closed, it was clear that lesser and lesser light and air inside and outside of the complex would be remaining. I found myself thinking from time to time about the necessity to restore a part of the building and the views from its windows. The final plan was to set a temporary area with the reconstruction of sunrays flux as when it was years ago. We all know sunlight is essential to the modernist feel.

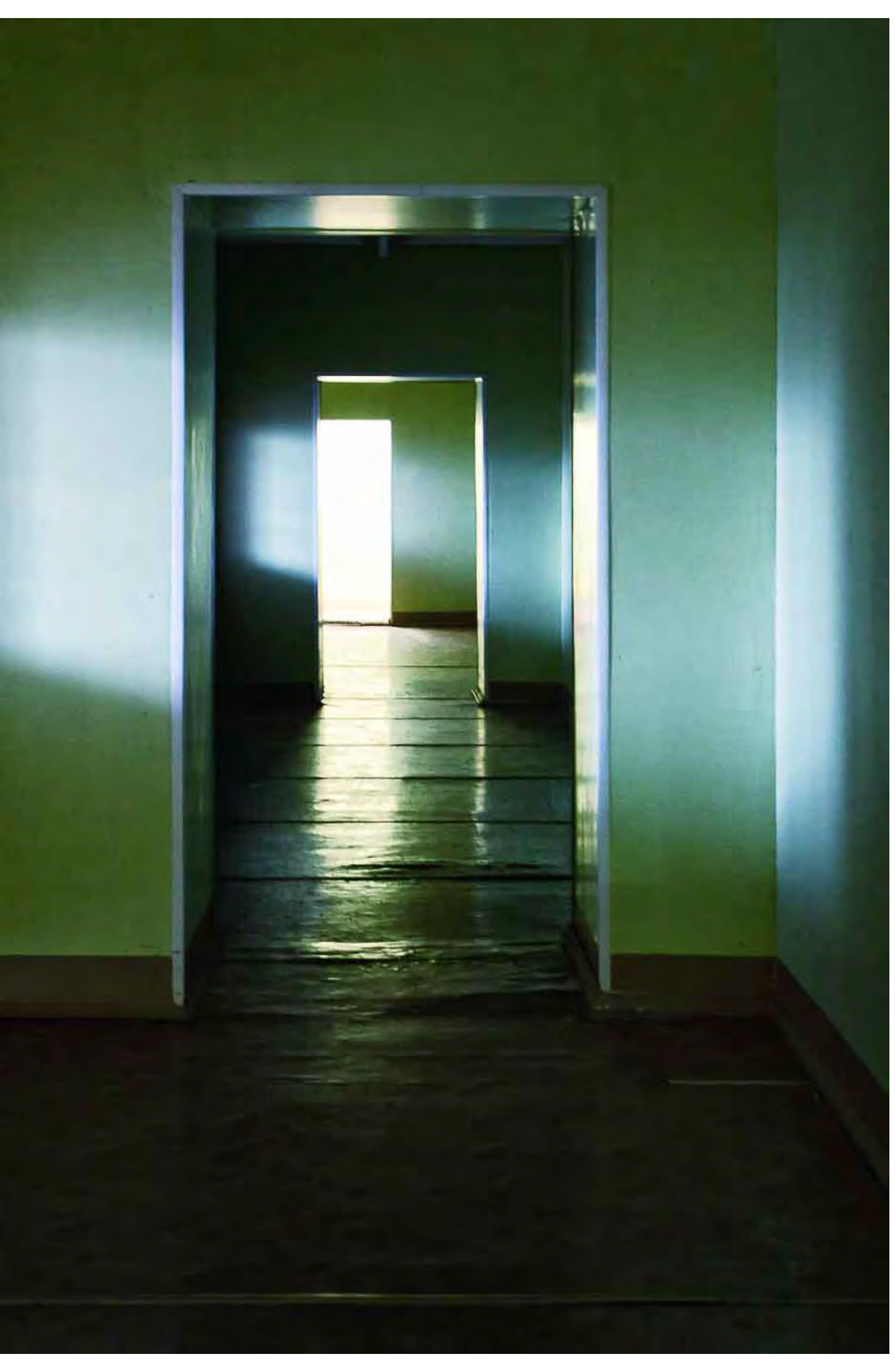
The situation seemed like coming to an end as a faceless educational center was refurbished with cheap plastic materials hiding original architectural elements. Windows were shielded from the sun by a chain of new blocks of flats.

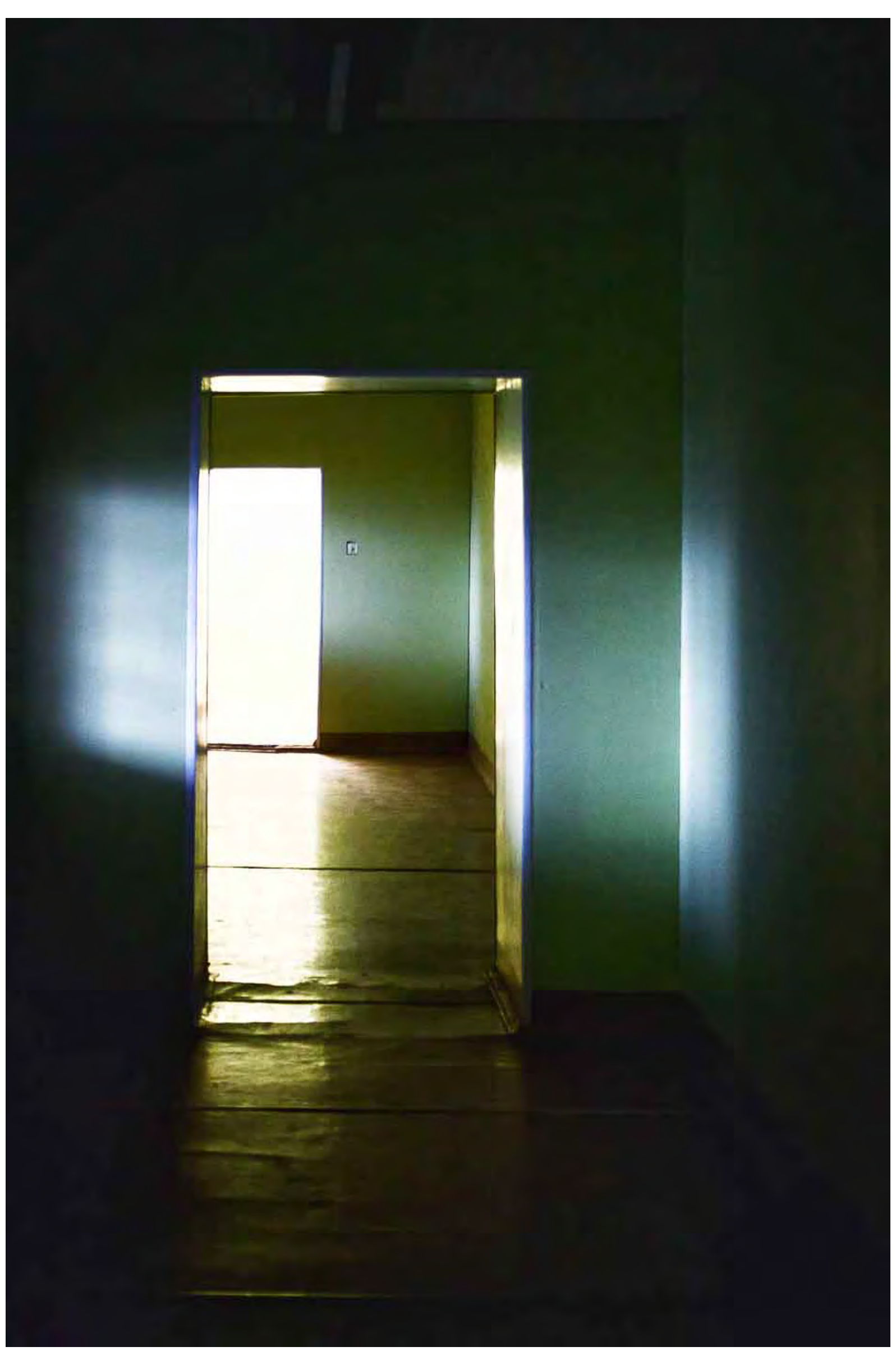
As a place for restoration, one floor of the building then closed for students' attendance (named under "E" index) with adjacent stairs was chosen. Initially, it served as a university dining hall, and the selected floor was half–empty by that time. Brick walls and sheet metal blocked all windows from direct light.

Artificial sunlight was re-created using powerful metal-halide spotlights and dispersion filters that were installed inside the building to cover its broken windows.

Hidden loudspeakers were set up to reproduce sounds of steps and voices usually presented there.

Visitors could find the place with the help of maps posted in the social network group dedicated to the 4th Biennale (Vkontakte.ru social network, now renamed to vk.com) https://vk.com/club30041854.





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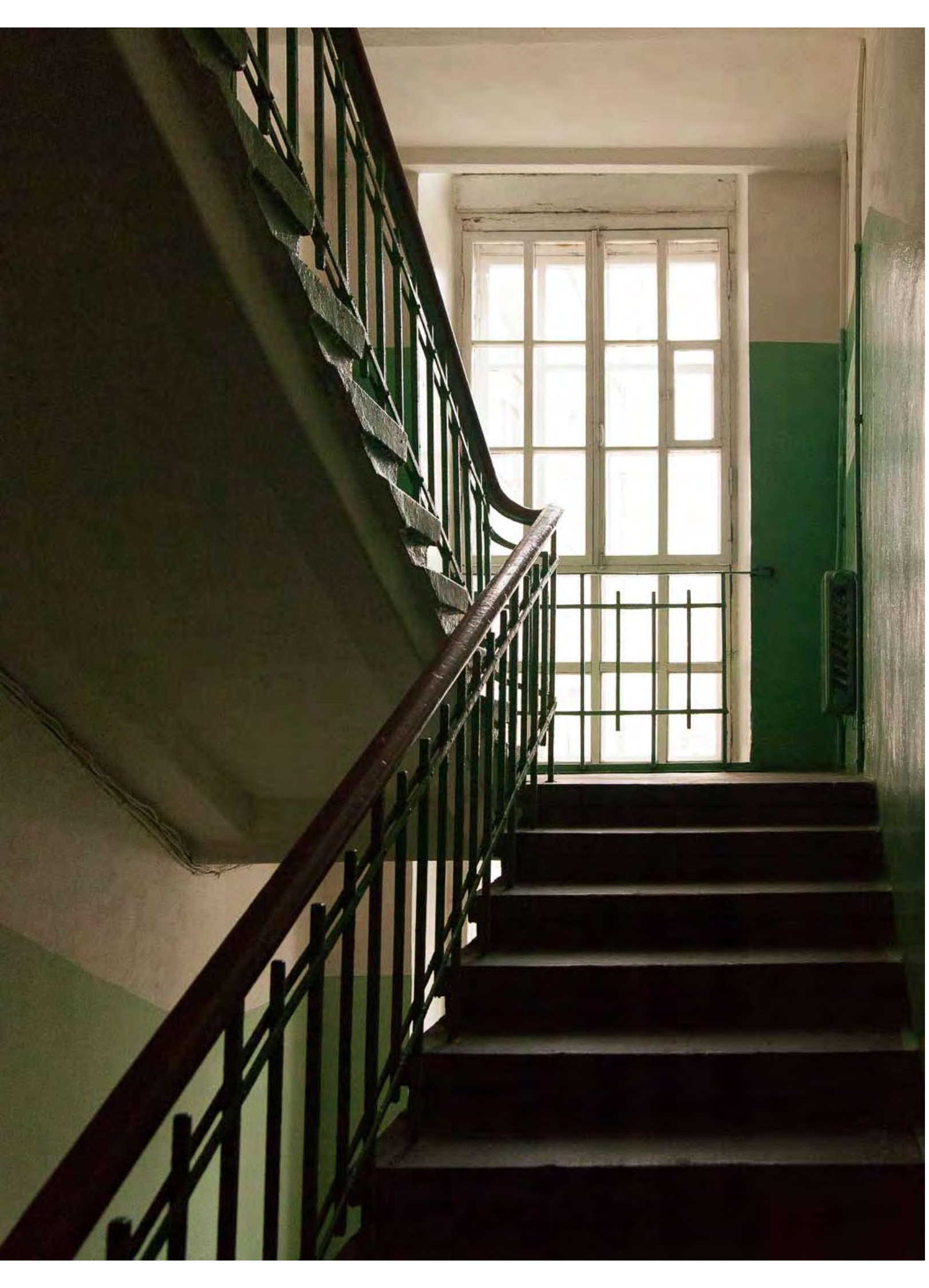
Inner constructivism

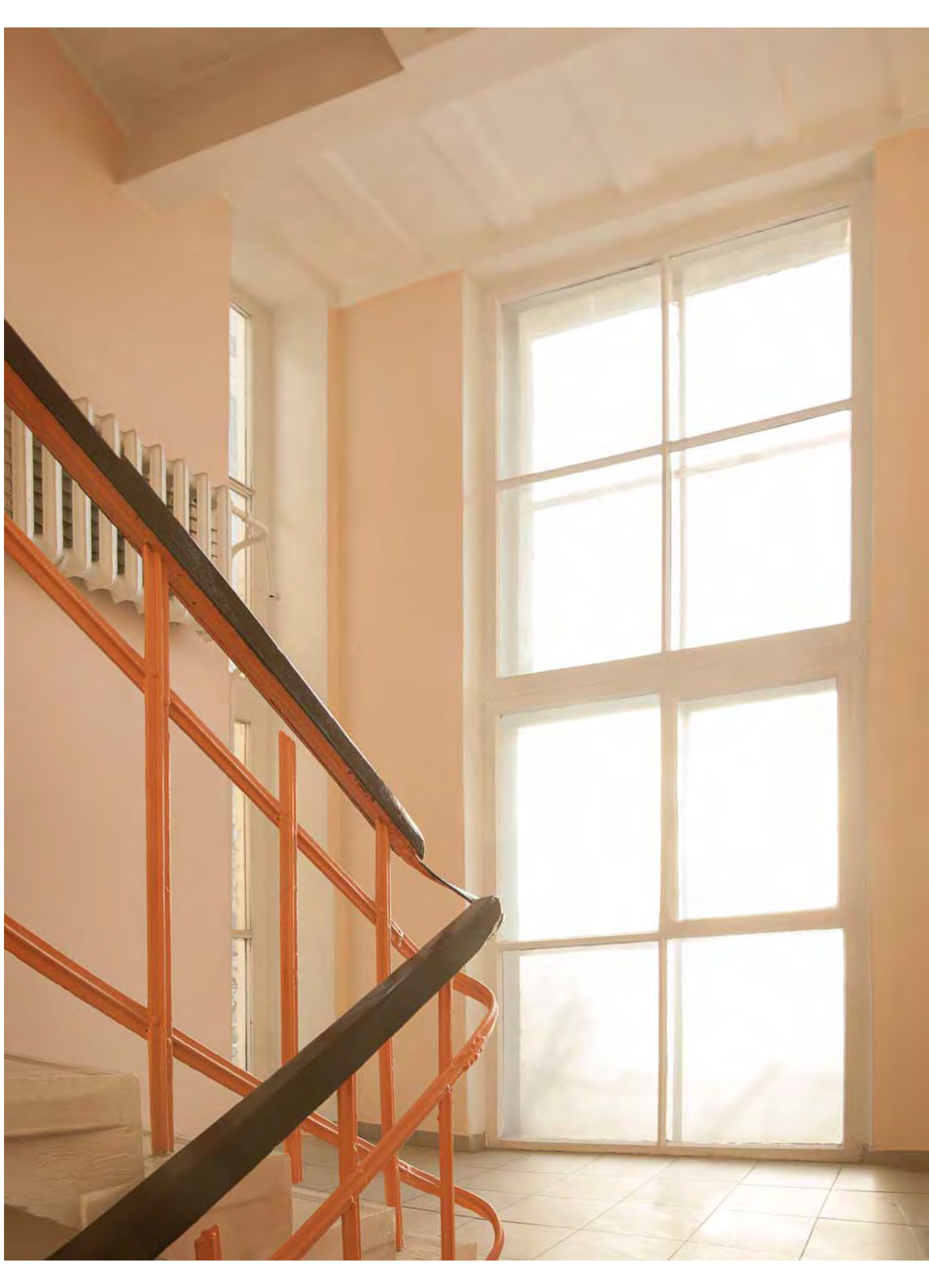
2013 26.07 – 08.08 Best city of the world festival, Moscow

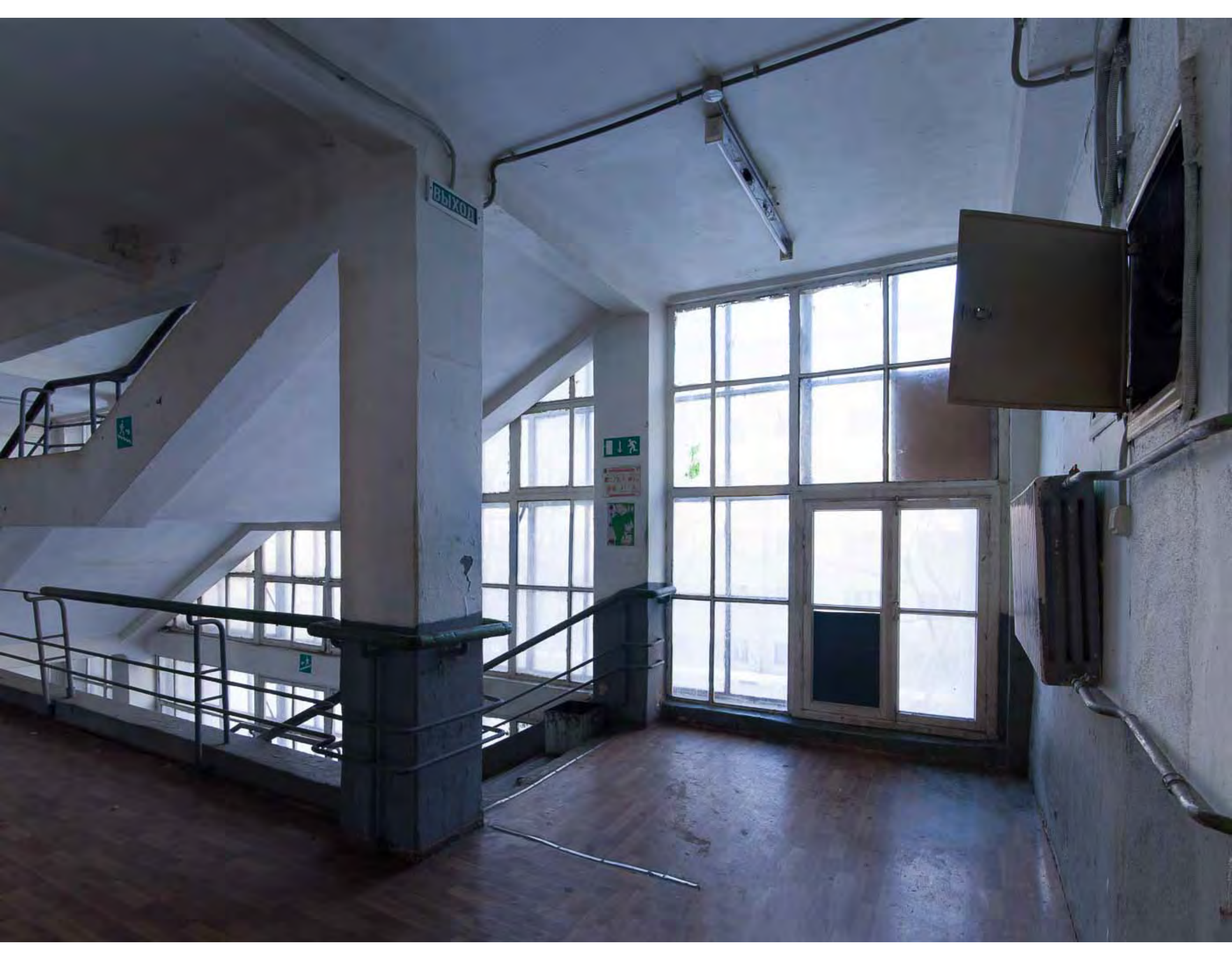
Photography series
Dimensions: 60 x 80 cm
Production: 2013

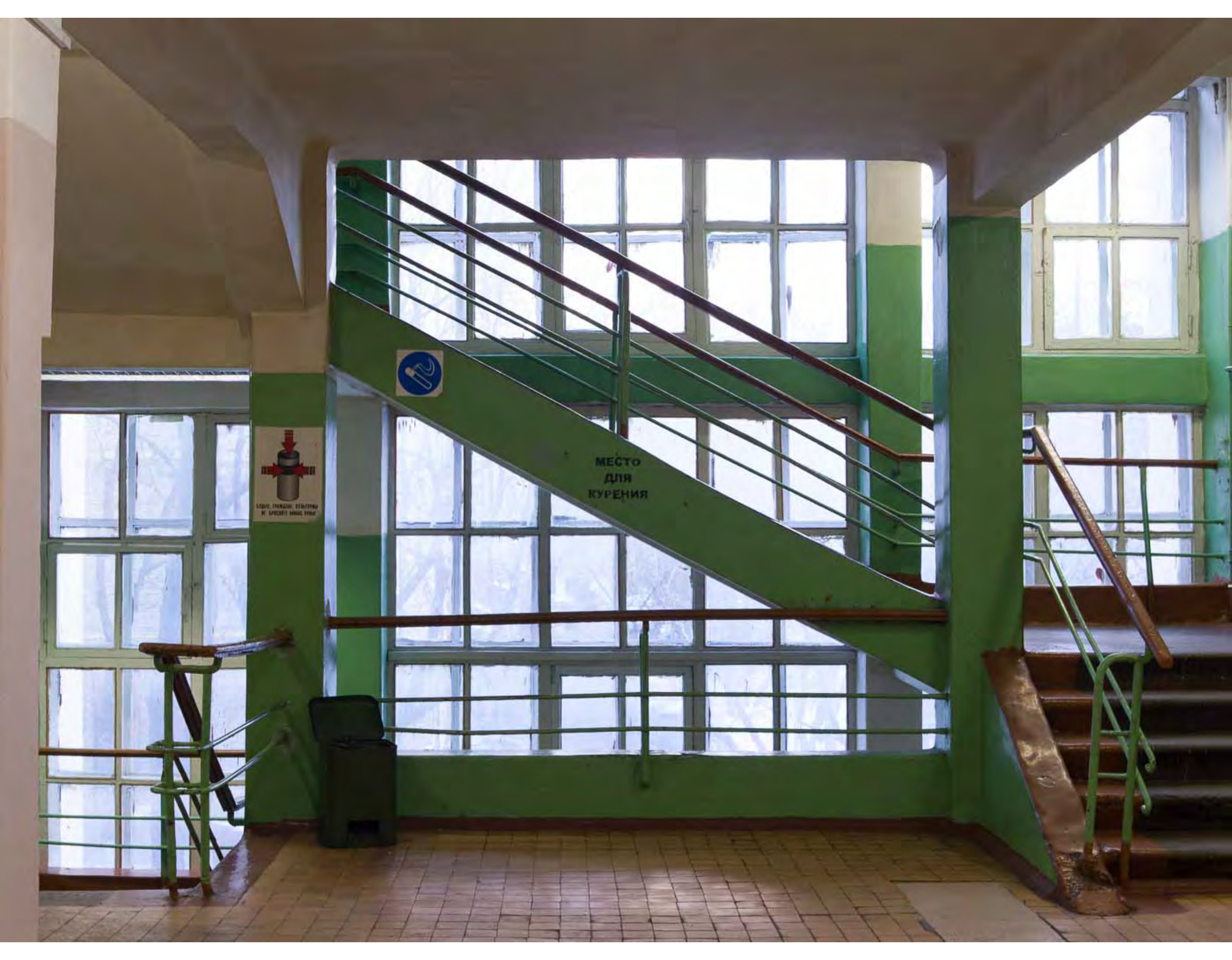
Moscow workers' settlements and campuses erected in the 20s and 30s by Russian constructivist architects, over the last years attract attention periodically, either mentioned in plans for demolition because of the inexpediency of their restoration and absence of cultural value or by declarations of adding them to architectural heritage lists. News topics showed ruined blocks of flats of Budennovsky settlement and Preobrazhensky Val district to form the public opinion about their undesirable presence in modern Moscow.

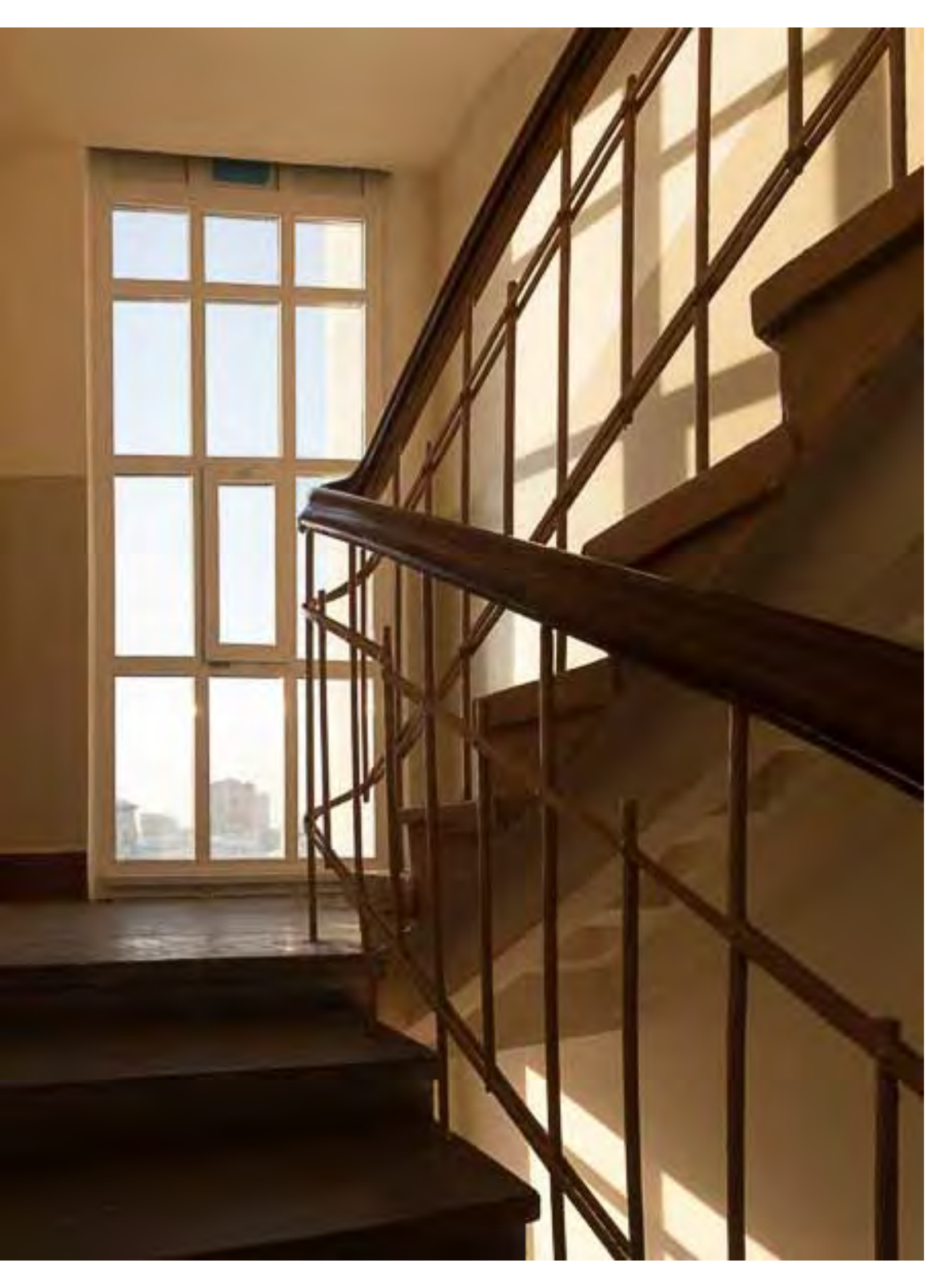
The series shows constructivist architecture from inside – its entrance halls, staircases and vertical glazing with sunlight passing through them without barriers. This way constructivist architecture is seen by its inhabitants daily, and it does not seem to be ramshackle and collapsing before their eyes.

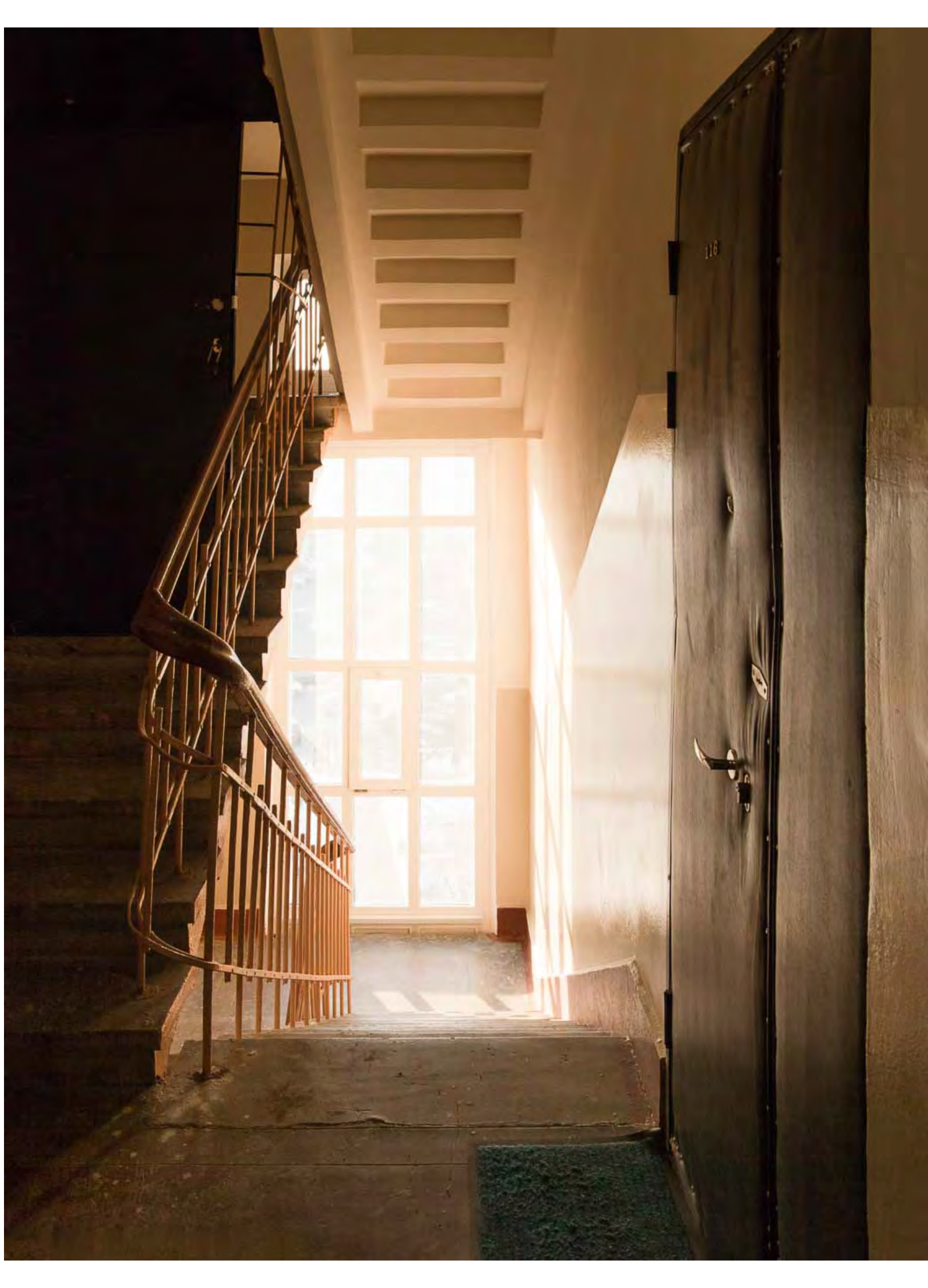


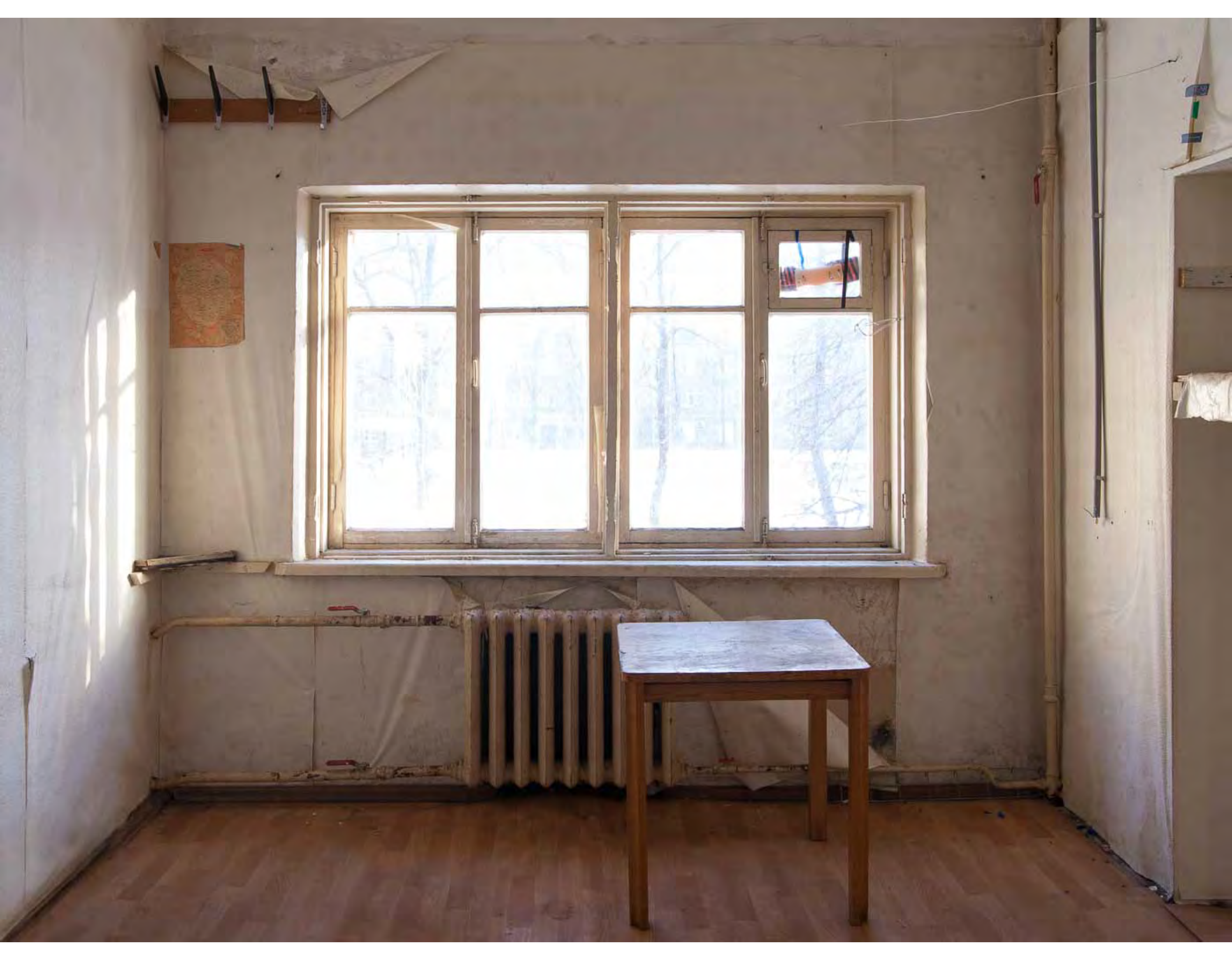


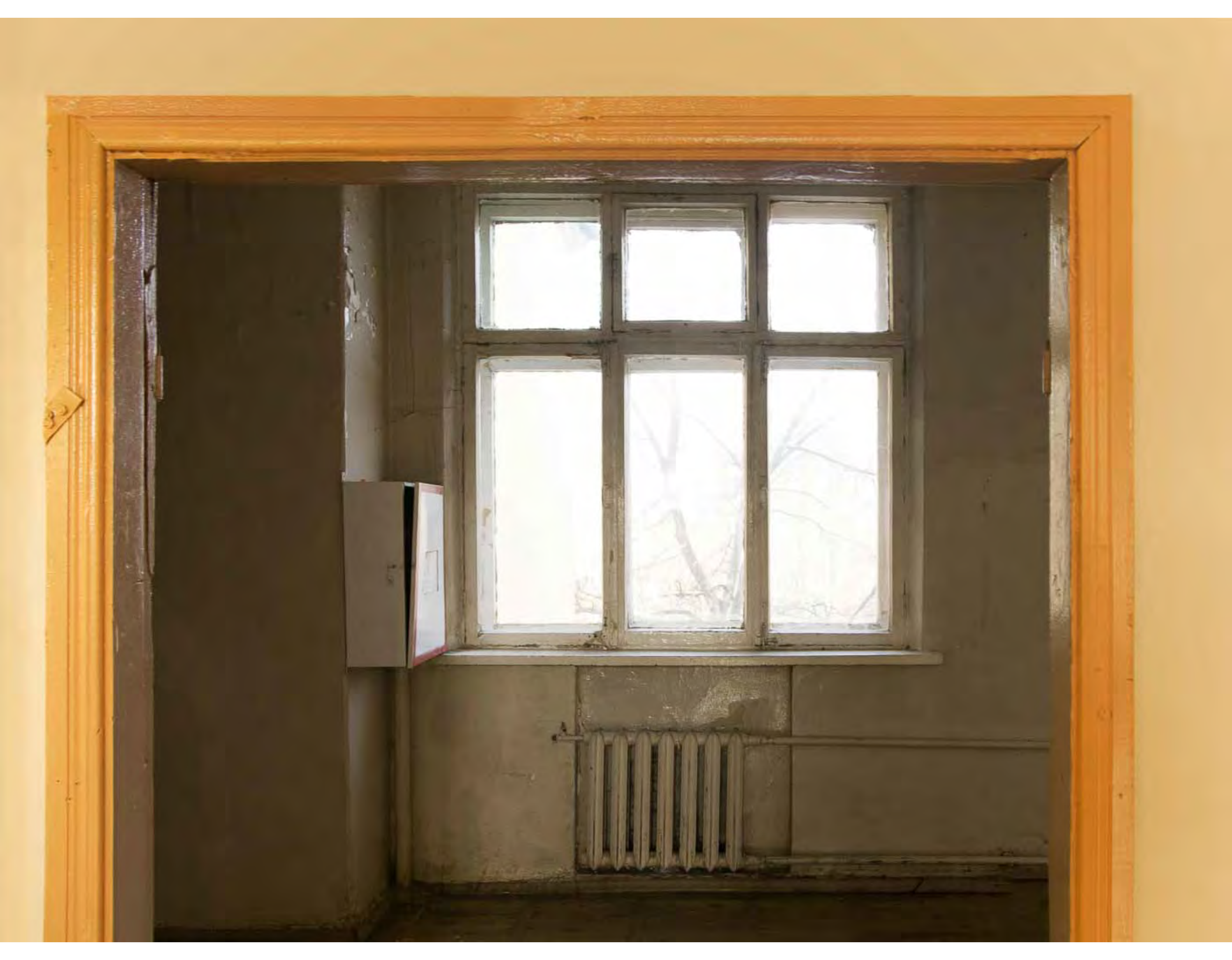


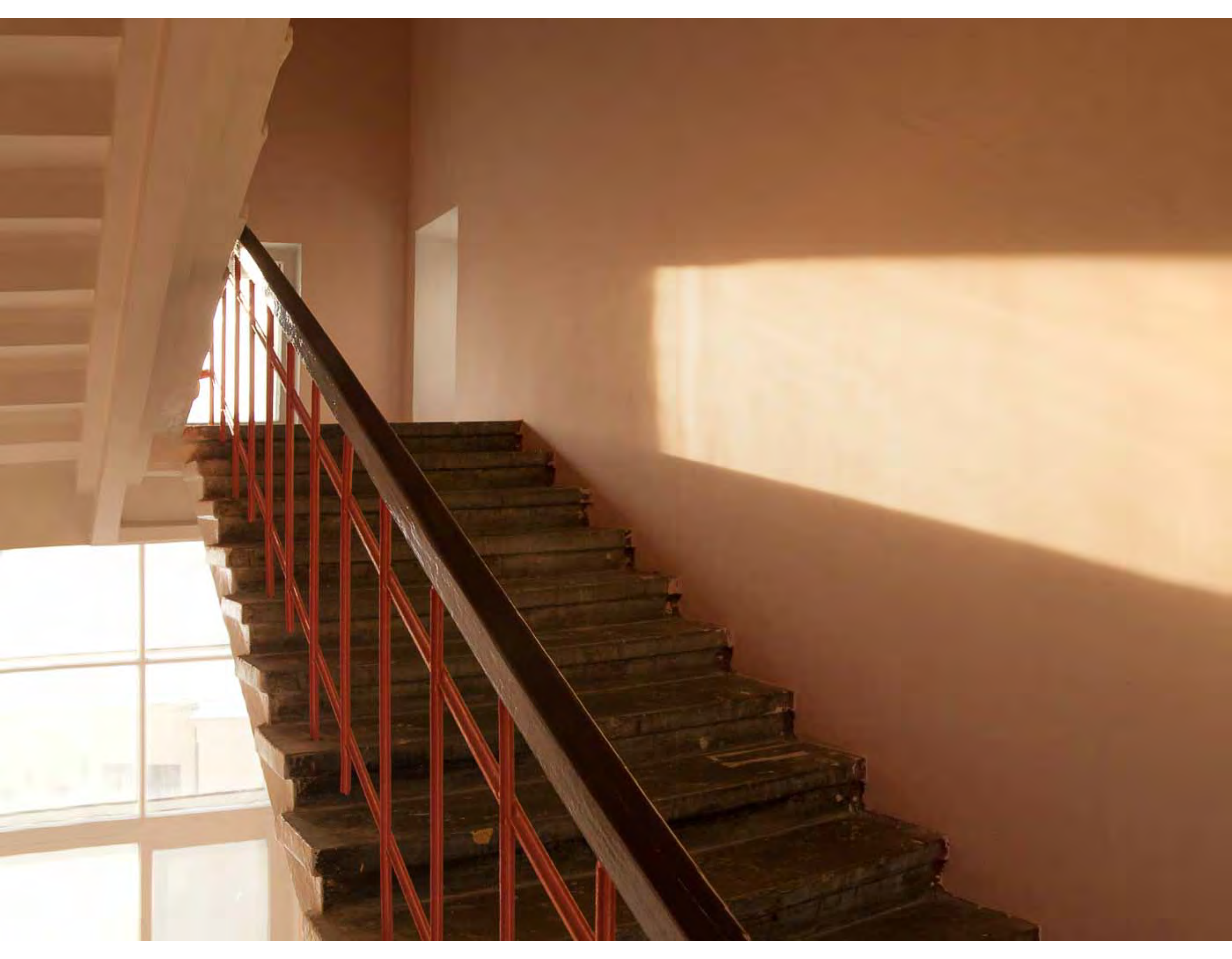


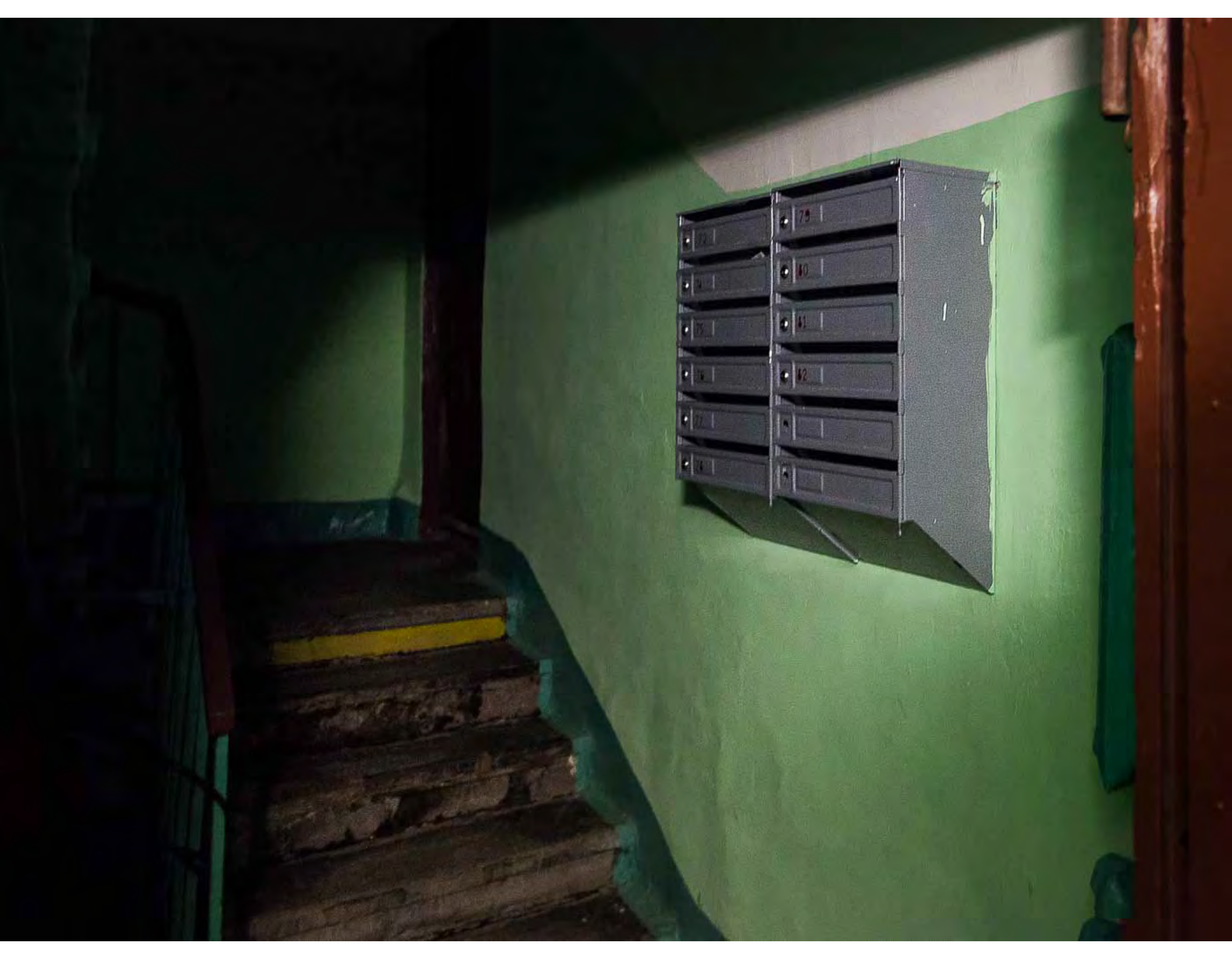












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Life traces

2016 Moscow Museum of modern art, the 5th Moscow Biennale for young art (special project)

Photography series
100 x 67 cm
Production: 2015 — 2016

Photography series shows the traces that artworks leave at galleries, halls, and other places after their exhibitions have been dismounted.

"Bioglyphs are the preserved traces of any manifestations of the life activity of extinct organisms on the surface or within sedimentary rocks."

Biological encyclopaedic dictionary / A. Babaev et al.

Nice to meet you

2016 15.04 – 22.04 Red center, Moscow

Audiovisual installation
3-channel video, 2-channel audio
(asynchronous)
Duration: 44′50″ / 11′47″ / 05′48″
Sound track duration: 270′00″

Curated by Olga Deryugina

Today, a person's image is composed not of social status, class belonging or professional position, but instead, it is based on an individual's social contacts. Whether Nils Kjeldsen is a robot, a real person or a group of people, does not matter at all; neither does his occupation or the place of living. His online activity is concentrated, mostly, around Russian art-community, which kindles mutual interest and amusement.

The content of Kjeldsen's posts is always about something unreachable, distanced. It is the act of crying upon the slipping-away life, mixed up with reposts of Moscow cultural life chronicles — illuminating the lesser-known events and names. His pathetic poetry always includes lyrics from the 70s-80s pop and rock songs. His About on Facebook section says, "a dentist and a poet"; is this not a direct indication of the fetishization of pain?

Nils Kjeldsen's profile could serve as an illustration to the thesis by Vilém Flusser about a "subject" as a relative concept, which can only be described through its relations with something else ("Vom Projezieren"). Post-structuralist understanding of a "subject" as an apparent failure of identity applies to the case as well (it is possible to list some of the subject's attributes and fluid states, but they can not be captured as something integral and stable). Nils represents the idea of constructed identity which is void, deprived of any substance. But he has the freedom of composing — creating any personal code. Such a construct invites a stranger to hide underneath its cover, apply the already-created network of relations, become a second-level observer, and be on the watch from a blind spot position of the omnipresent system.

Nils Kjeldsen is, in the first place, a network (or "actor-network" in Bruno Latour's terminology). Another way around is also true: we are all Nilses to each other, as he demonstrates the mechanism of communication in a social network in its core. Phrases as "tkx", "nice to meet you", and the like are the signifiers that mark the act of communication per se. Nils formally shapes the borders of a particular community. We are not able to trace the starting point — the first friend of Nils on Facebook. But we can reconstruct the logic of his network's growth: it expands due to participants' reactions towards Kjeldsen's online activity — when they attract his attention and approve his friend requests. Thus, we witness the chain reaction, the communicative self-reproduction.

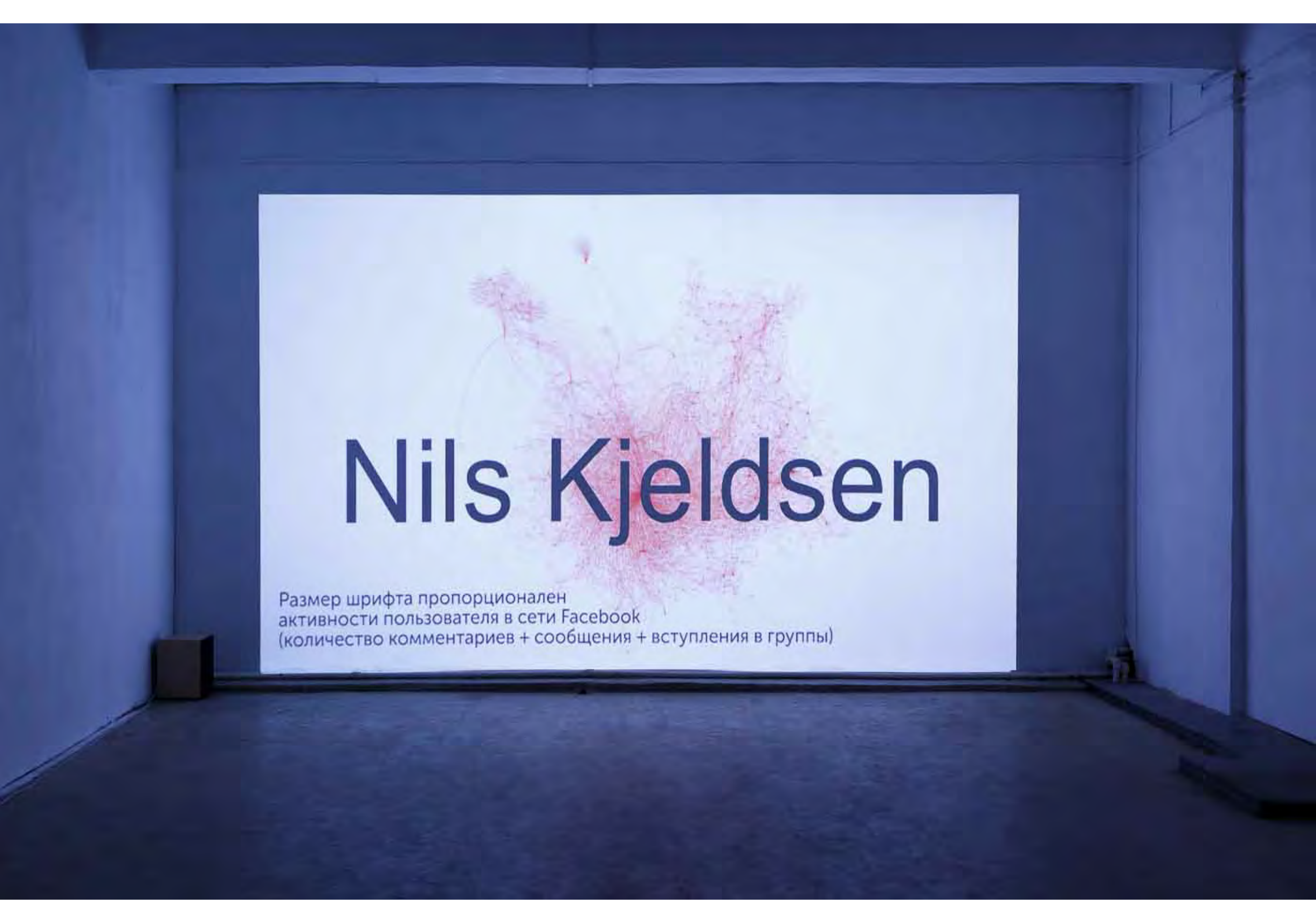
Today we all exist in the situation of alienation from one's identity: the personal info, location data, and photo portraits — all are available and (more or less) free to access. We are under the constant observation of CCTV; we cannot opt out of providing personal data to various state and public institutions, not speaking of communication enterprises, like mobile phone operators, and we cannot control this situation.

Nils case makes visible paranoid structures of one's mind. Typically, the procedure of "shadowing" is hidden, but here it is presented in public space. Frequent reposts of photos of some person (usually a girl whose personality we do not put under question), for instance, young artist Lisa Zhilkina, look so unrelenting and insecure that they bear a frantic character. Especially, in combination with whining writing about loneliness and lost opportunities. Still, the choice of the object of interest seems to be accidental. It becomes more of a collective image of that girl who is so unattainable, so distant.

An exciting moment we live in, the time when our imagination is occupied with fictional characters, and even celebrities need to do their best to achieve viewers' attention. Now any virtual avatar (that means anyone on the internet) can become an object of one's fantasy. Virtual identities are constructed by internet users, as well as their social connections.

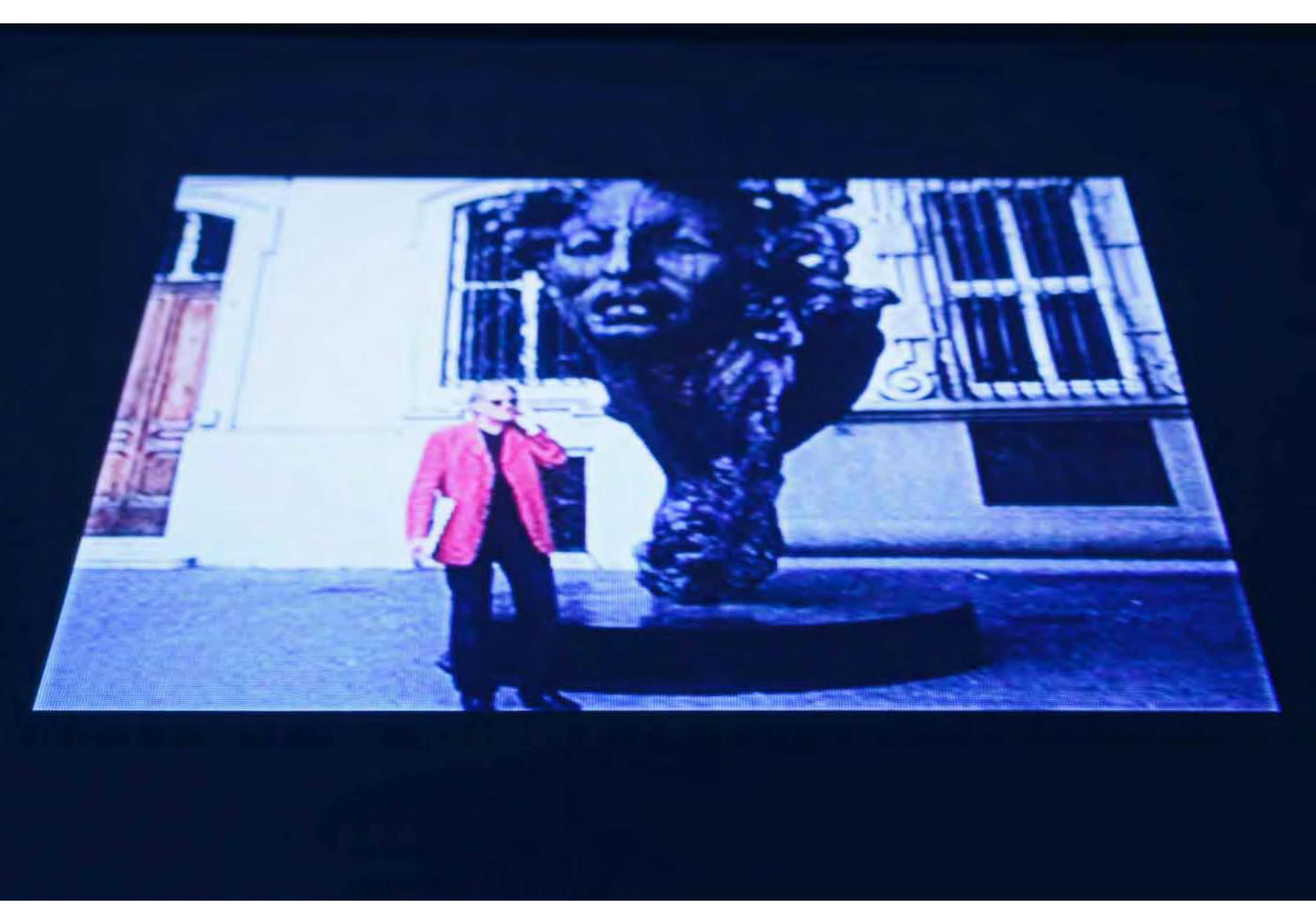
Nils Kjeldsen is of interest as the figure of a non-involved player (one who shapes the network but does not participate in it), or a second-level observer, with telepresence as his crucial feature. Nils possesses a luxury of having representation, and yet invisible, is not attached to a specific place or social group. In other words, he demonstrates how to elude identification. We can say that he plays the role of an agent who signifies the community.

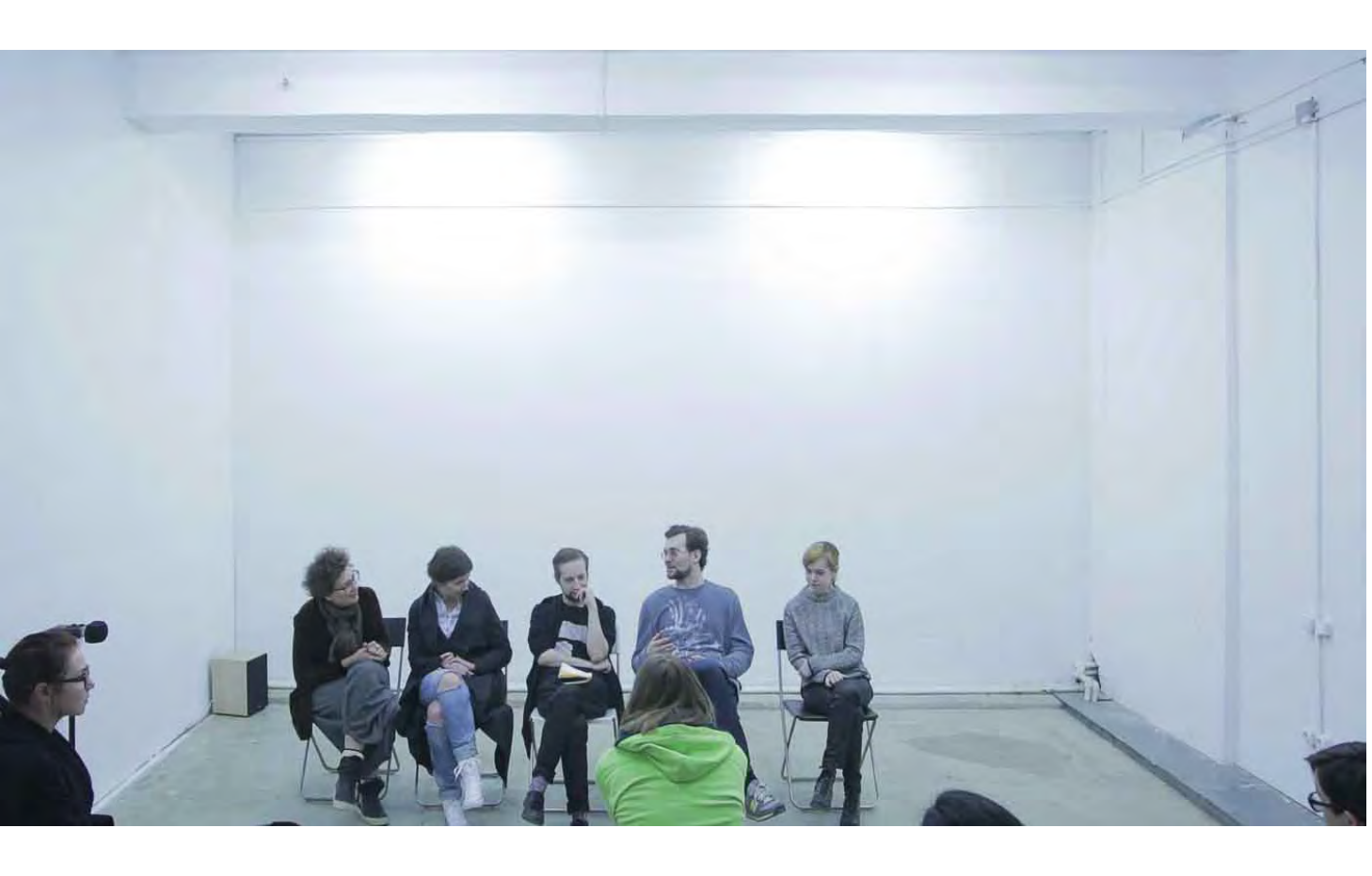
Text by Olga Deryugina


Nils Kjeldsen
Размер шрифта пропорционален
активности пользователя в сети Facebook
(количество комментариев + сообщения + вступления в группы)

Средняя численность автономного
сообщества друзей — 25 пользователей

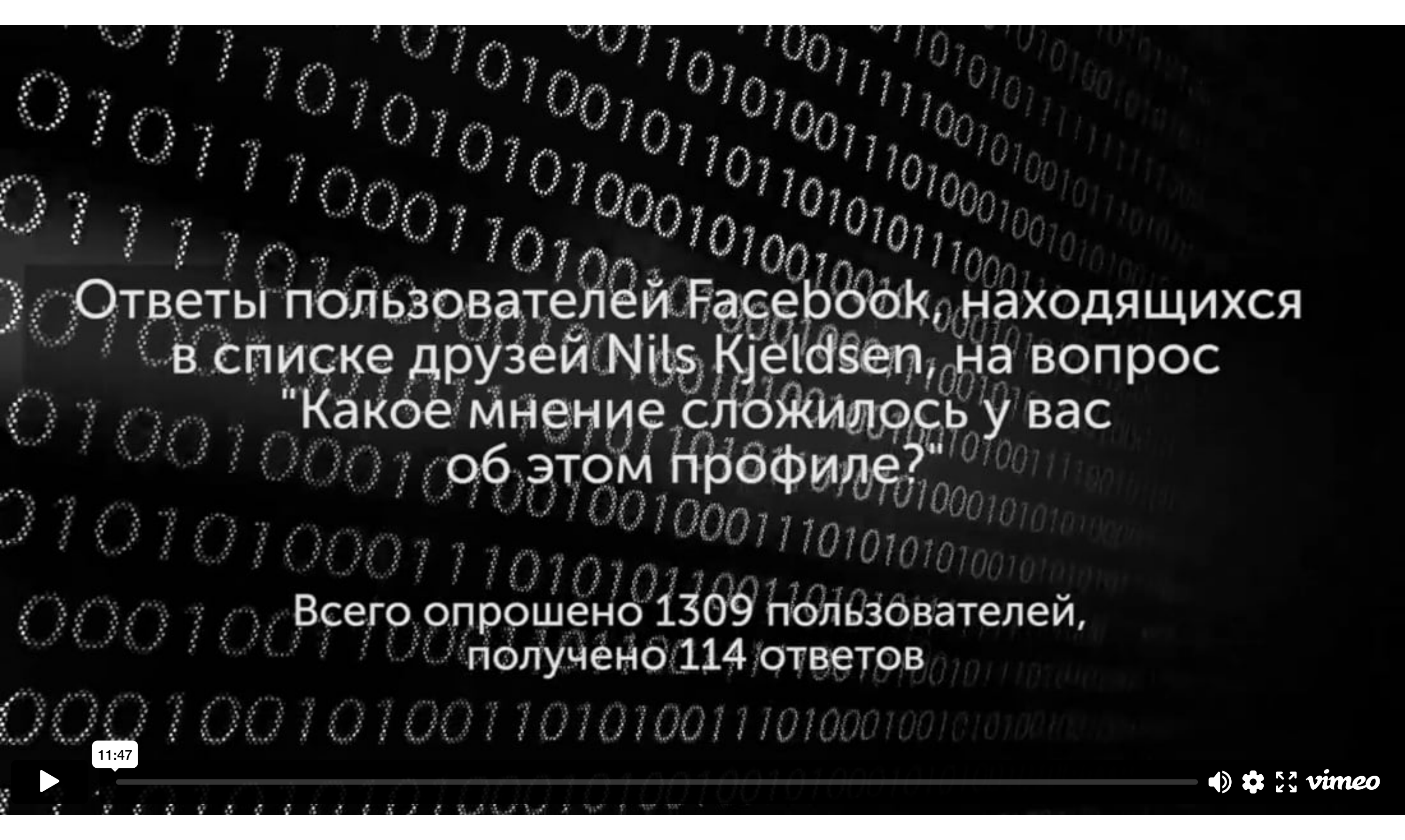
Никто этого не знает
это загадка столетия) есть подозрения что это
бот
Он всех по цепочке добавил

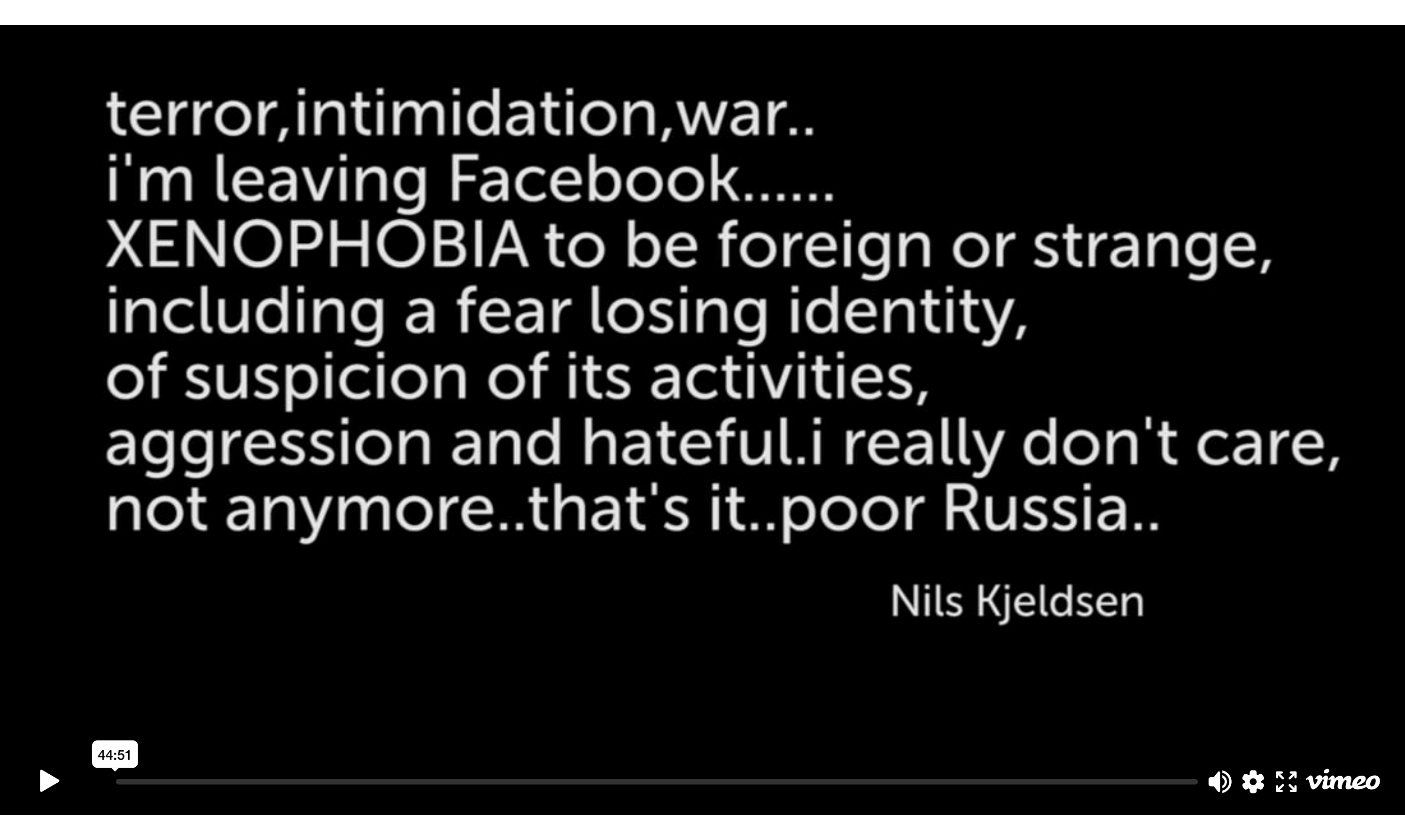


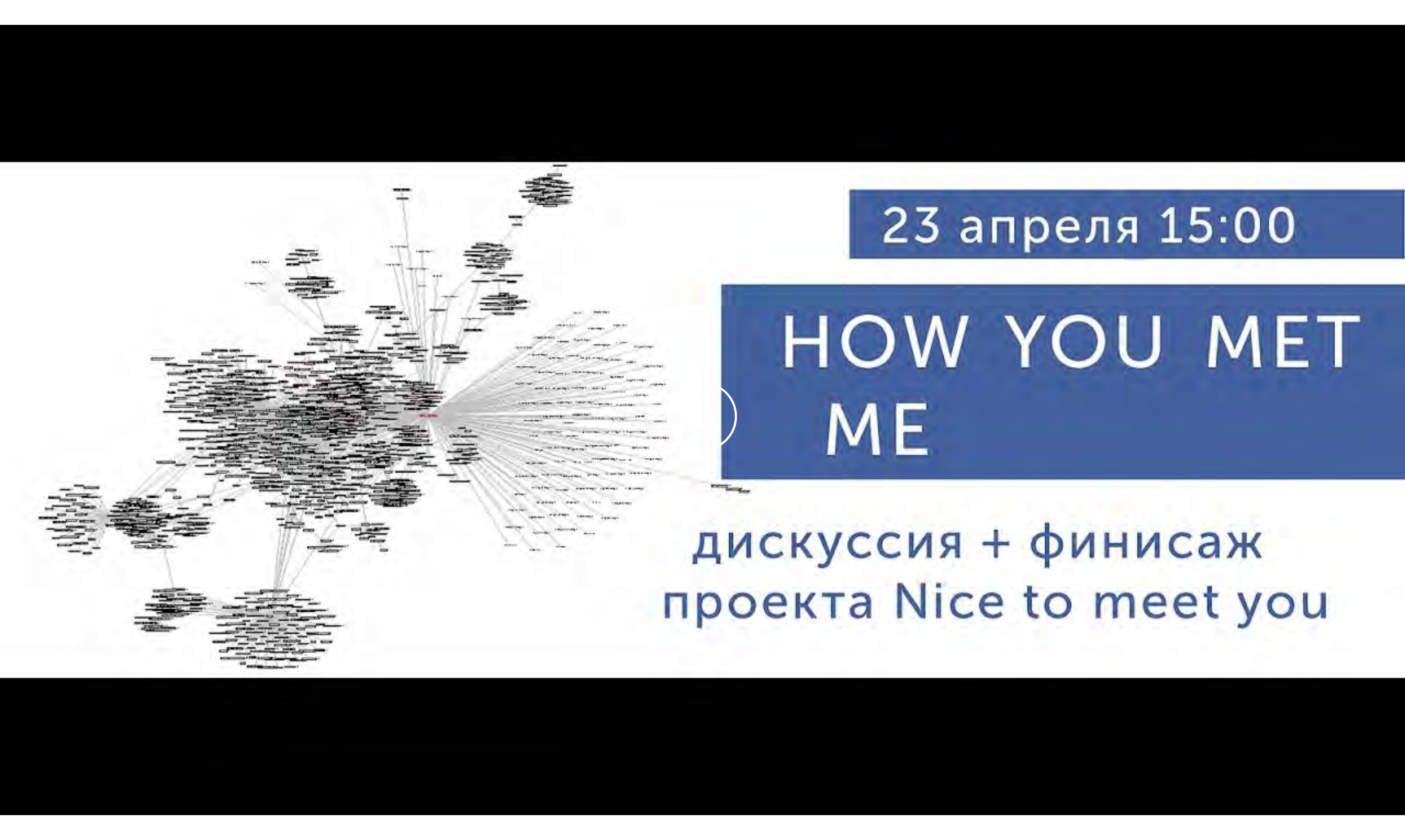


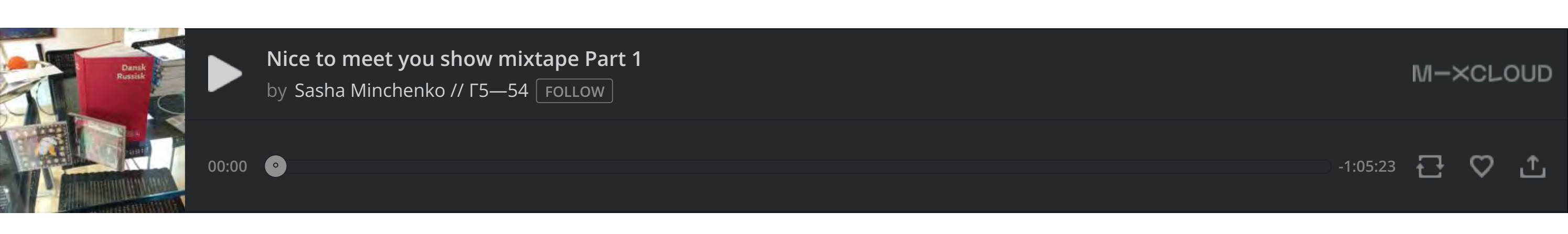
ЦЕНТР «КРАСНЫЙ»
NICE TO MEET YOU

GOING NOWHERE
COMING FROM NOWHERE
Сообщения пользователя Nils Kjeldsen
на личной странице с наибольшим
05:48
vimeo


Ответы пользователей Facebook, находящихся
в списке друзей Nils Kjeldsen, на вопрос
"Какое мнение сложилось у вас
об этом профиле?"
Всего опрошено 1309 пользователей,
получено 114 ответов
11:47
vimeo


terror,intimidation,war..
i'm leaving Facebook......
XENOPHOBIA to be foreign or strange,
including a fear losing identity,
of suspicion of its activities,
aggression and hateful.i really don't care,
not anymore..that's it..poor Russia..
Nils Kjeldsen
44:51
vimeo


23 апреля 15:00
HOW YOU MET
ME
дискуссия + финисаж
проекта Nice to meet you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by Sasha Minchenko // Г5—54 FOLLOW
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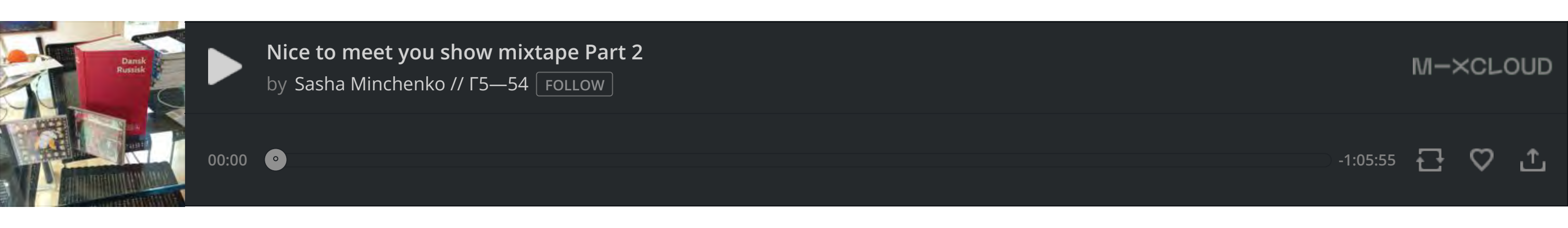
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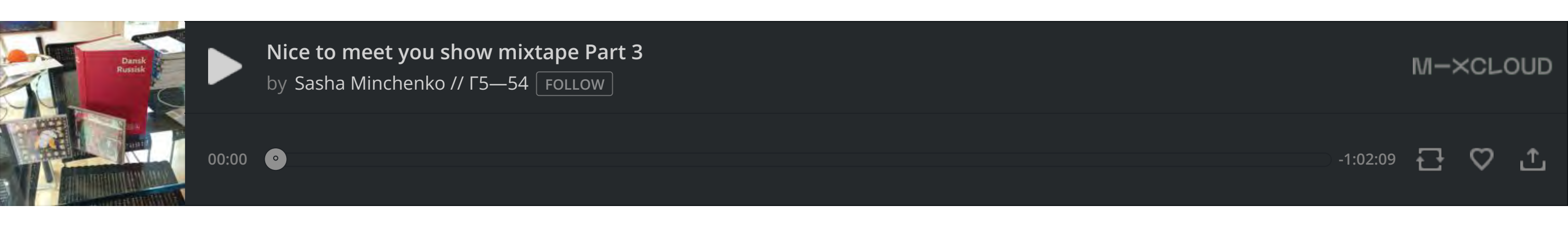
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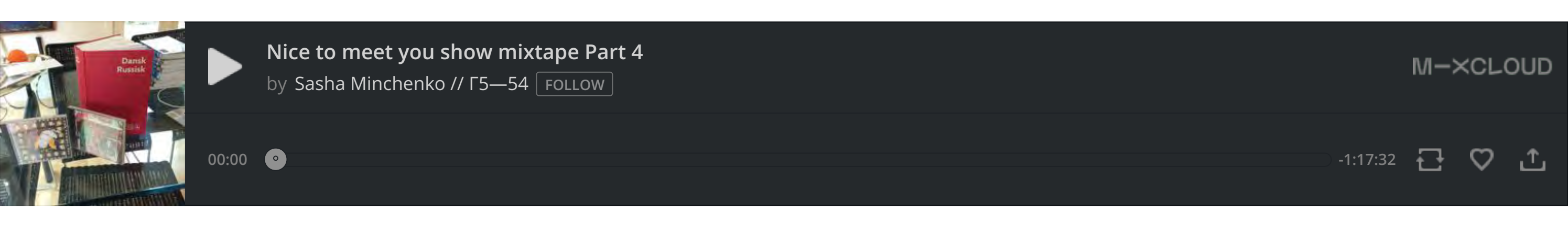
Nice to meet you show mixtape Part 4
by Sasha Minchenko // Г5—54 FOLLOW
00:00 -1:17:32

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Nine

2016 Moscow museum of modern art, the 5th Moscow Biennale for young art special project

Photography series
Dimensions: 40 x 40 cm
Camera: Alexey Yeliseev

One-channel audio
Duration: 56′47″
Recorded live by Г5—54

Entry stelae are important Soviet legacy signs fronting almost every city, town, big enterprise or state farm. Today part of them are abandoned, some are almost demolished, but others continue their lives, surviving transformations and redevelopments.

These nine monuments can be found along the M17 highway, which crosses the Crimea from north to east.

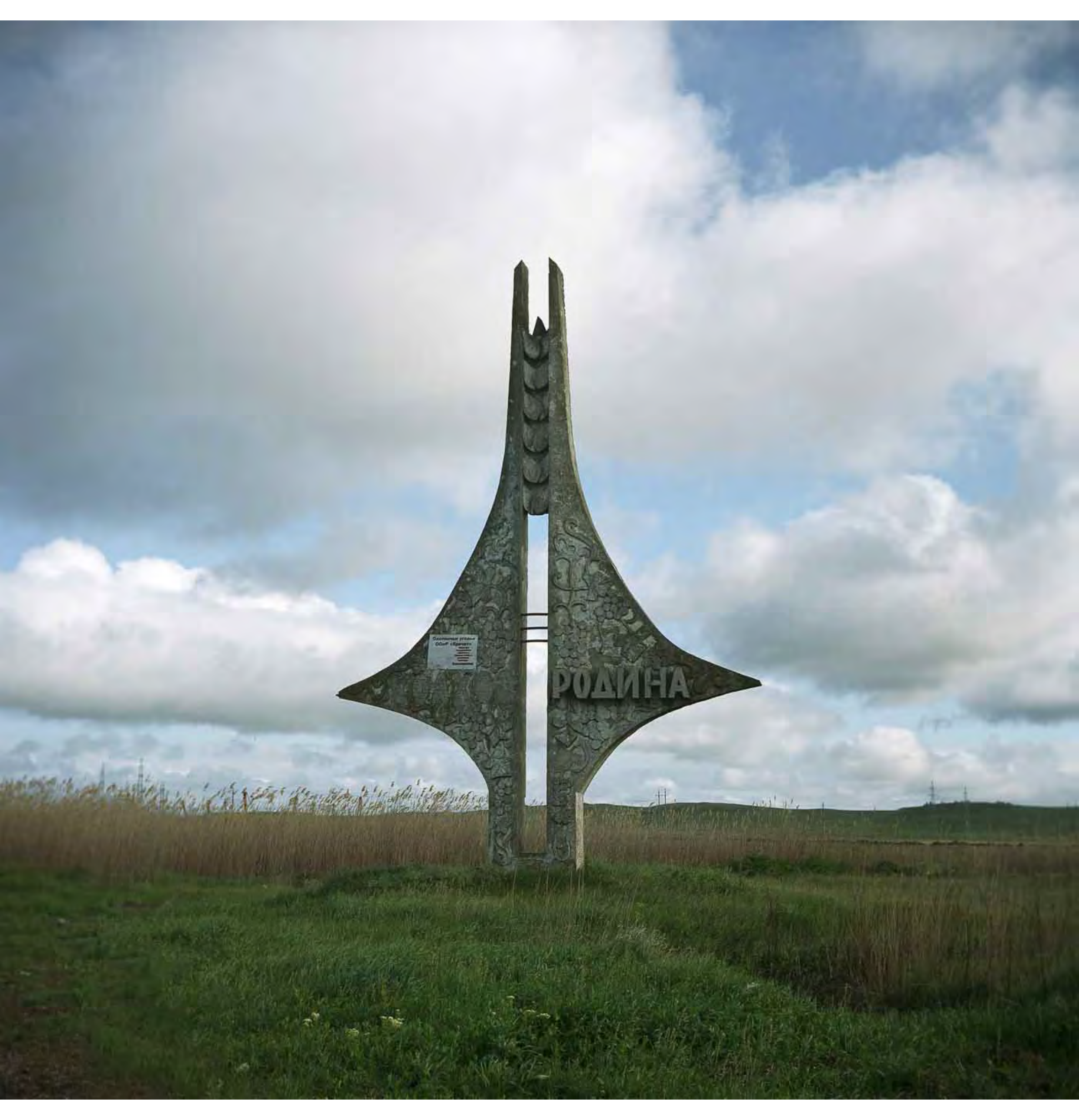
The work was completed remotely with the instructions given to a performer, Alexey Yeliseev, who took photos and controlled the recording of his car's engine hum. Later the drone composition was written based on that sound.

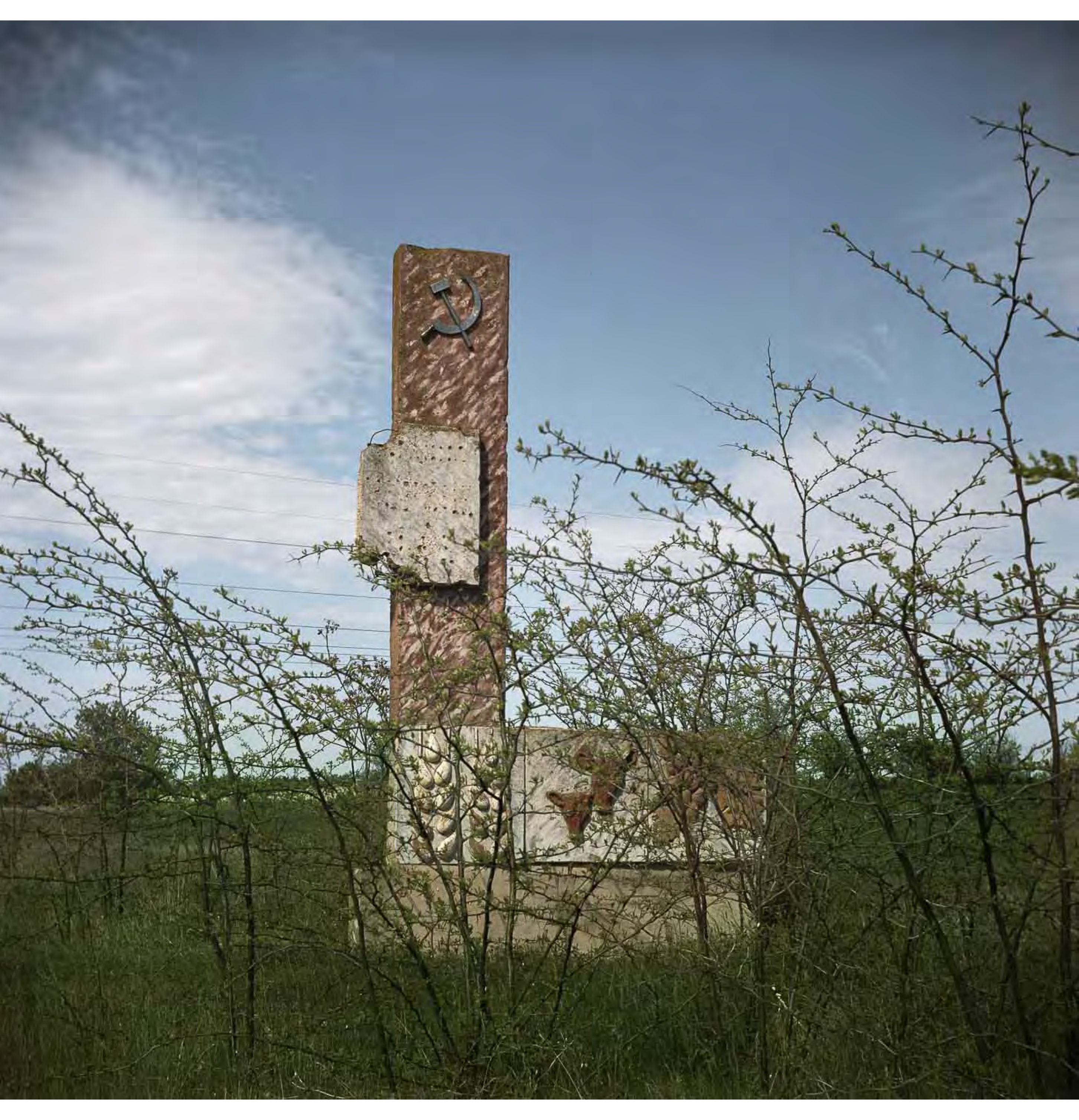
Following the entirely delegated production concept, a text about the work was ordered and completed by an anonymous freelance copywriter. Here it follows.

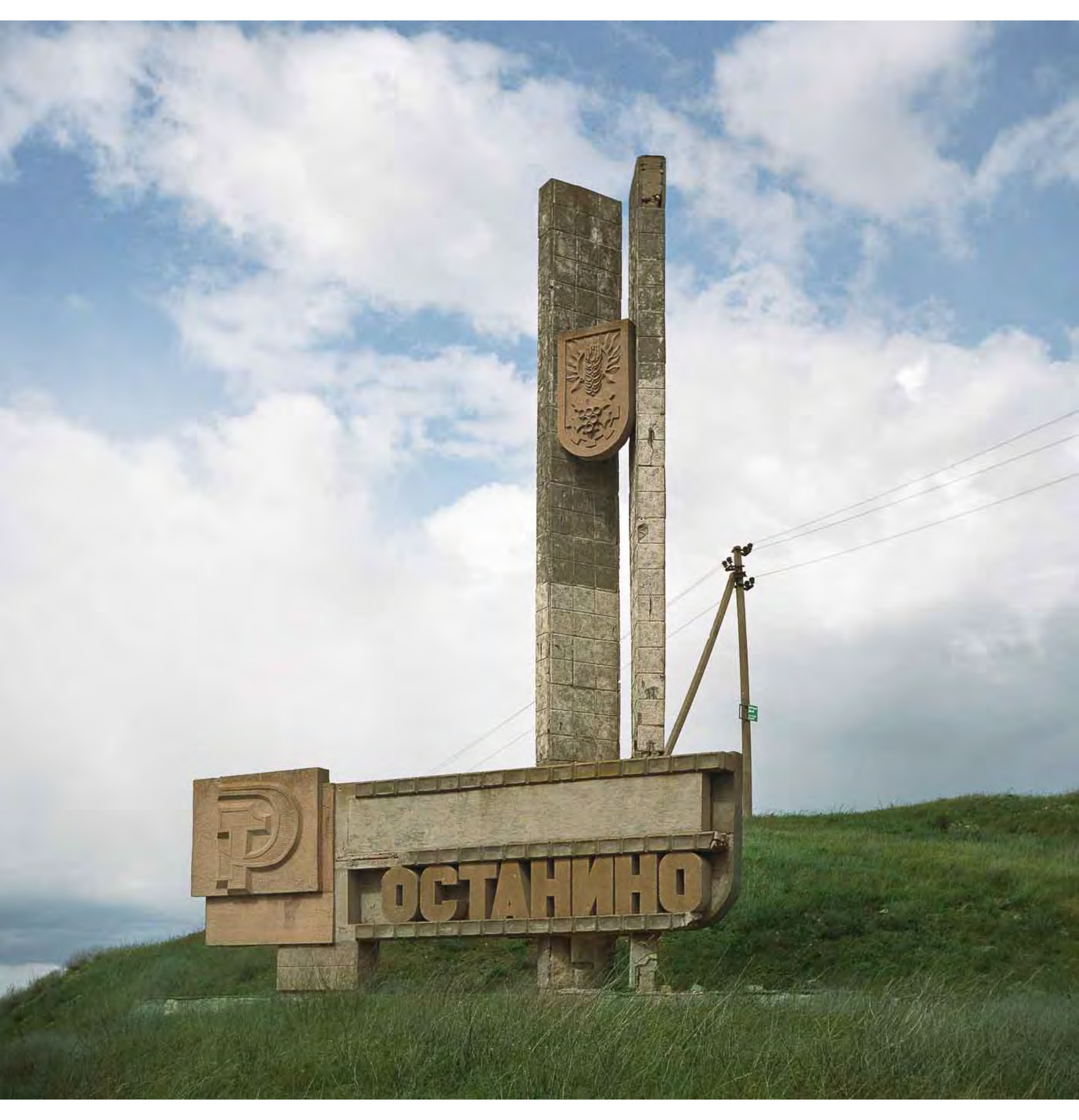
Entry stelae are large, freestanding structures. An entry sign is a visiting card of any large and small settlement: a city, a village, a town. Competently and aesthetically elaborated, an entry sign not only informs about the name of a given settlement, but also provides a symbolic summary of its history and modern aspects, geographical features, and also to a certain extent characterizes its leaders, their patriotism, artistic taste, and economic conditions. As a rule, entry stelae are installed at the driveway to a town and intended to indicate crossing the borders of its area and provide a little greeting to its guests.

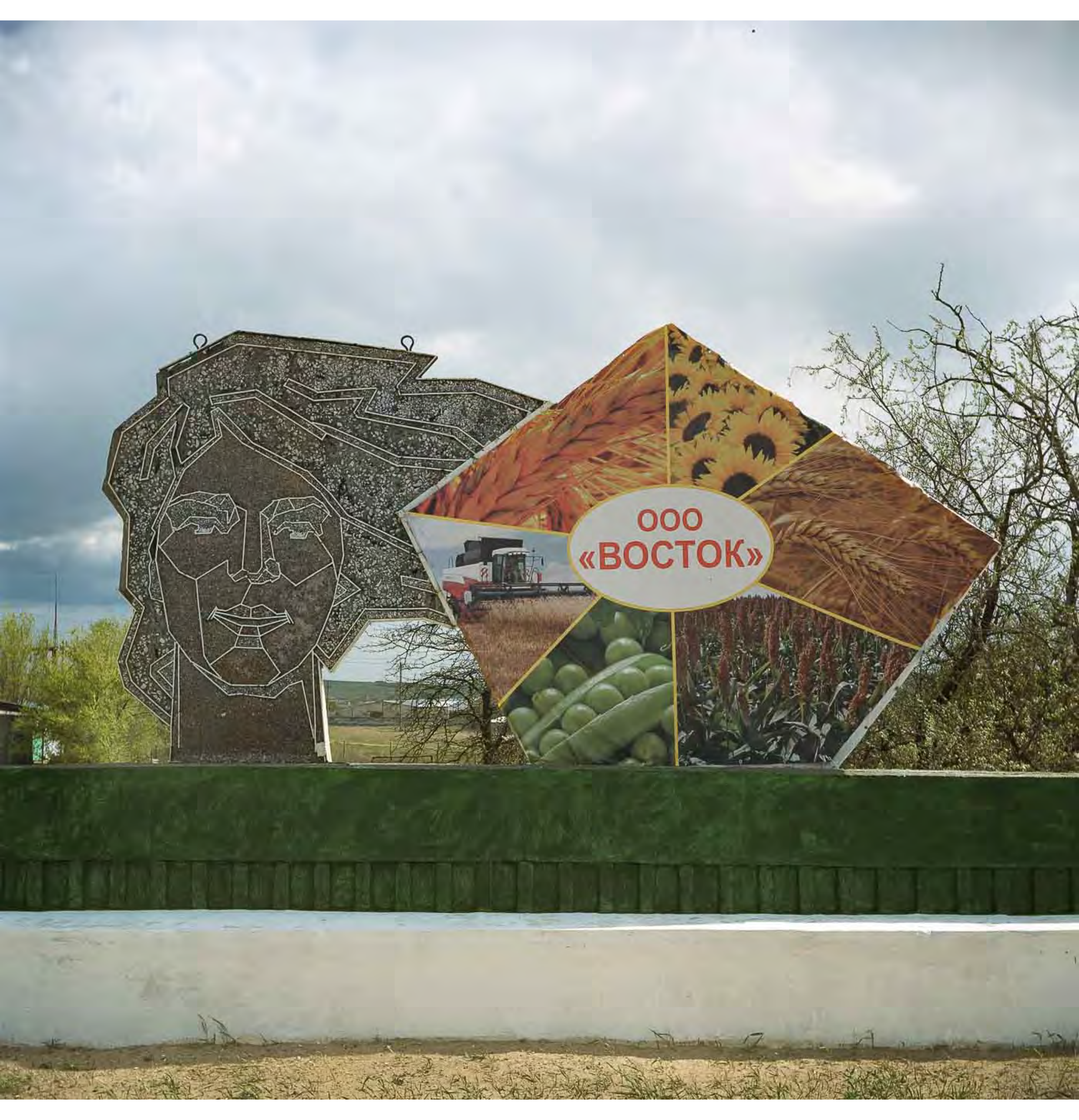
Entrance stelaes are generally made of concrete and metal; their height is not less than eight meters. Currently, the design of most of the entry stelae is not very spectacular, but in some areas, their boring variants are being occasionally replaced by more eye-catching ones.

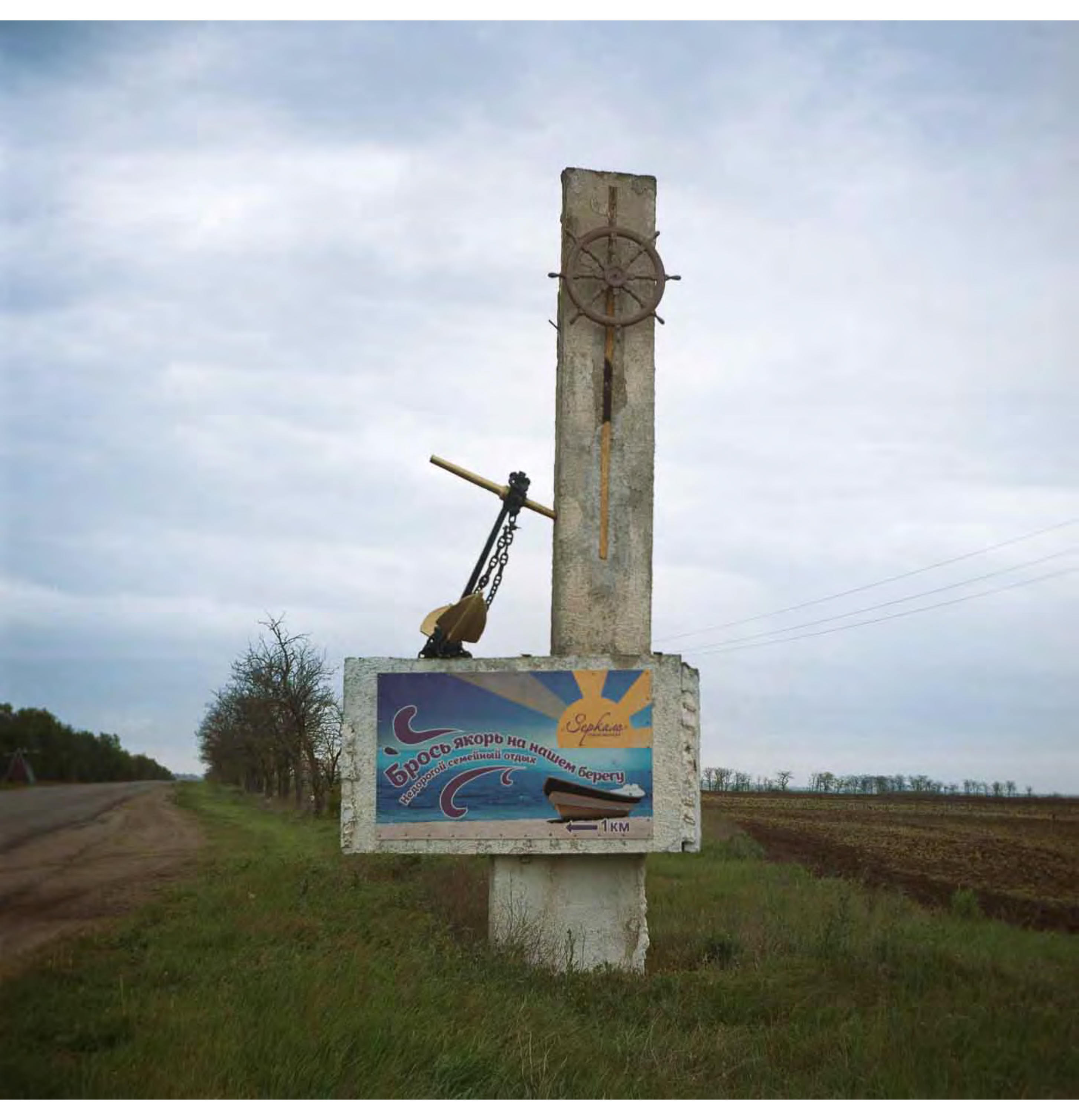
During the conceptual development, project designers and architects take into account history, traditions, achievements, national and local symbols, and other information about a settlement where a stela is planned to be erected. After the sketches have been approved by the leadership of a settlement, they are embodied into a full-scale artwork. An entry sign is an artistic work that has not only informational but also aesthetic significance, which creates a good mood and good prophecy for a person who passes by it.

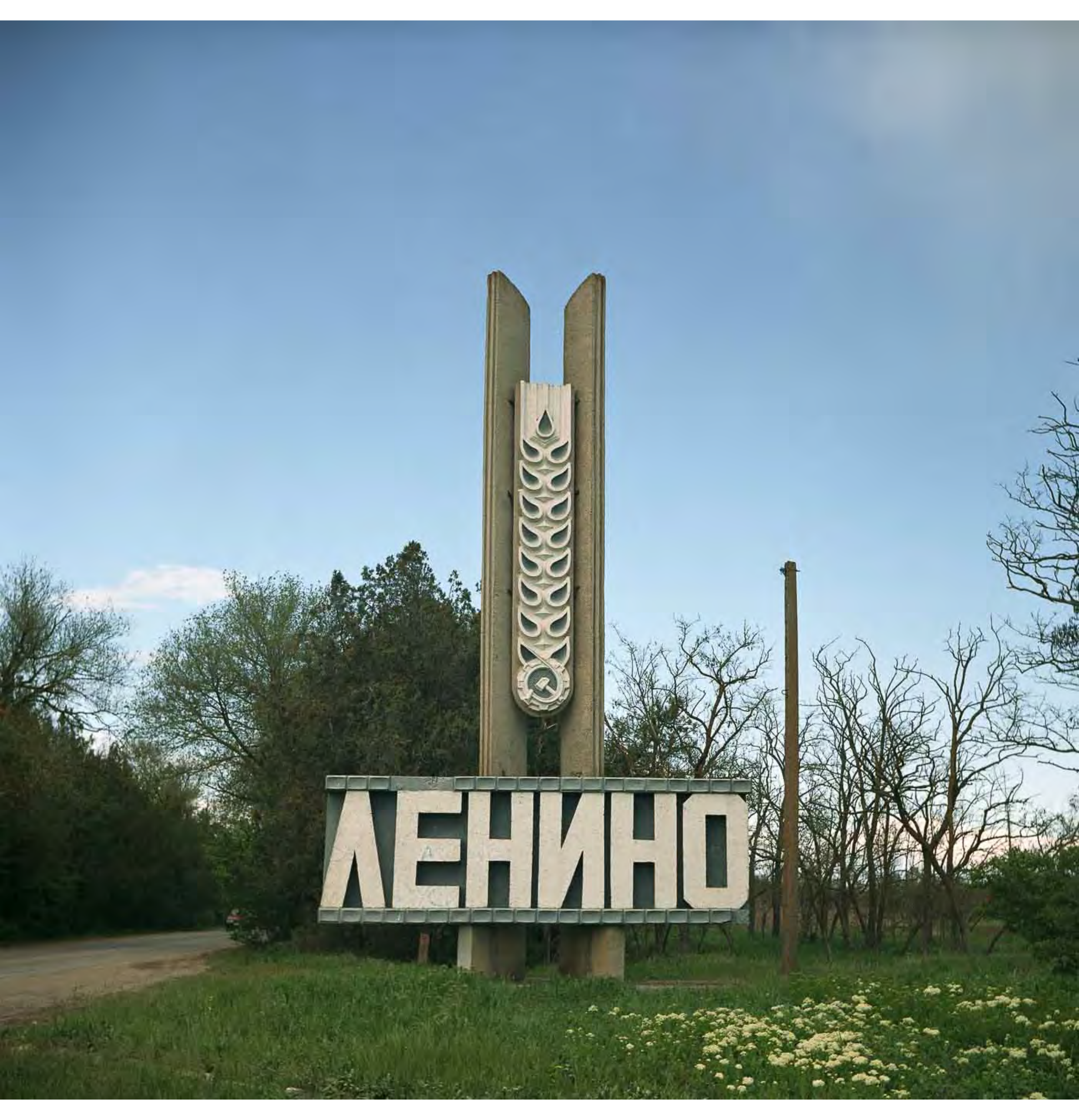


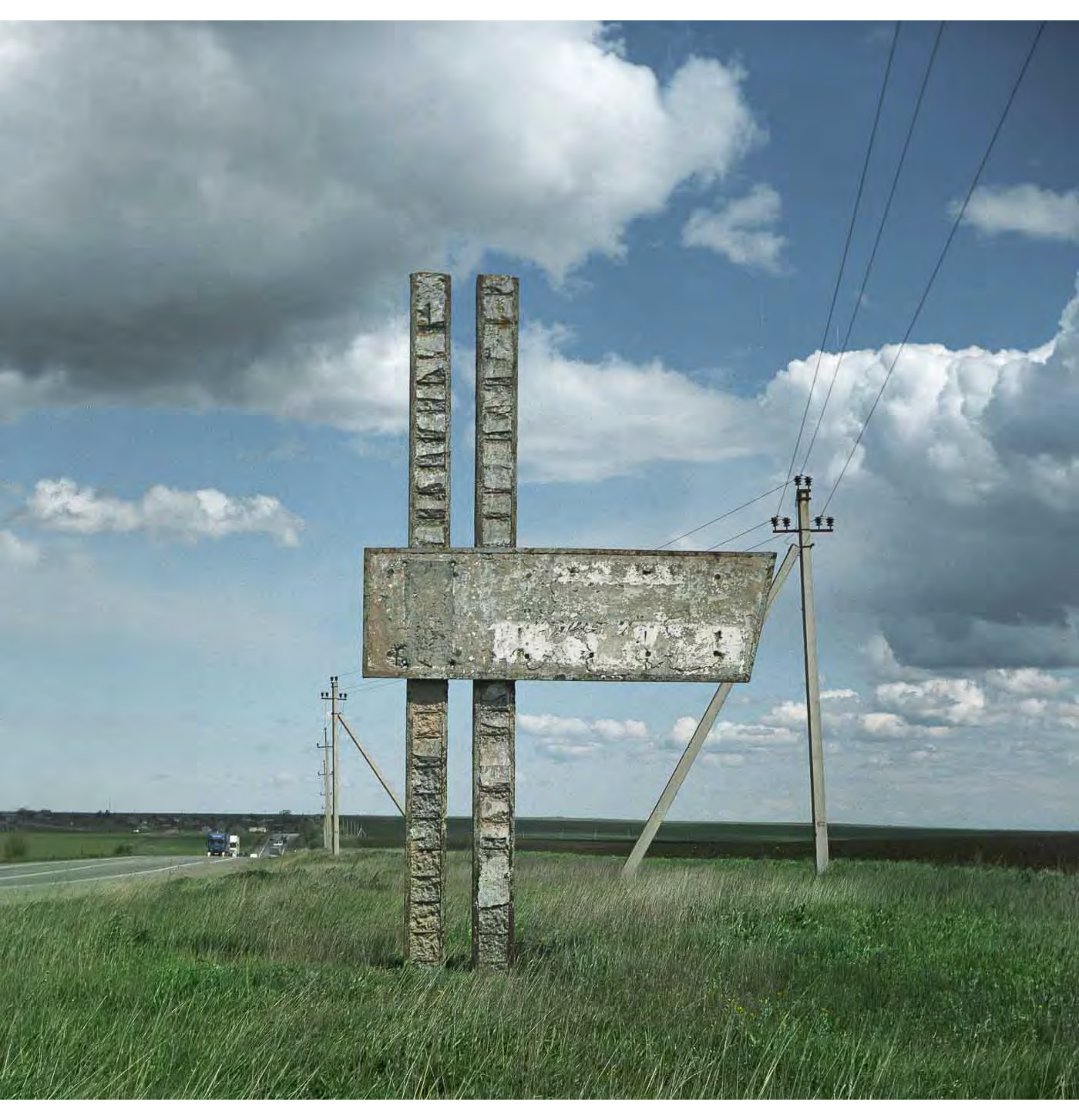


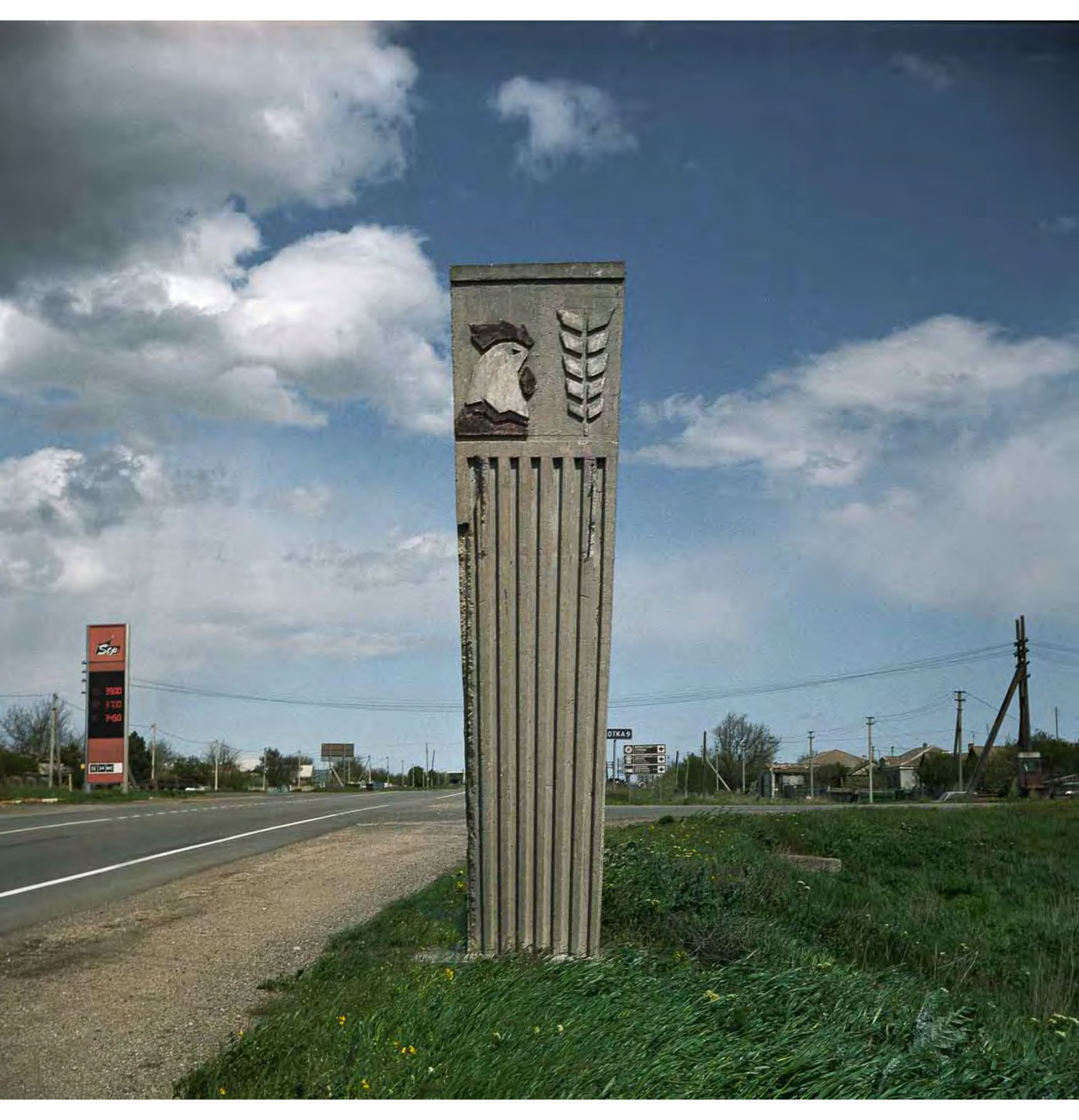


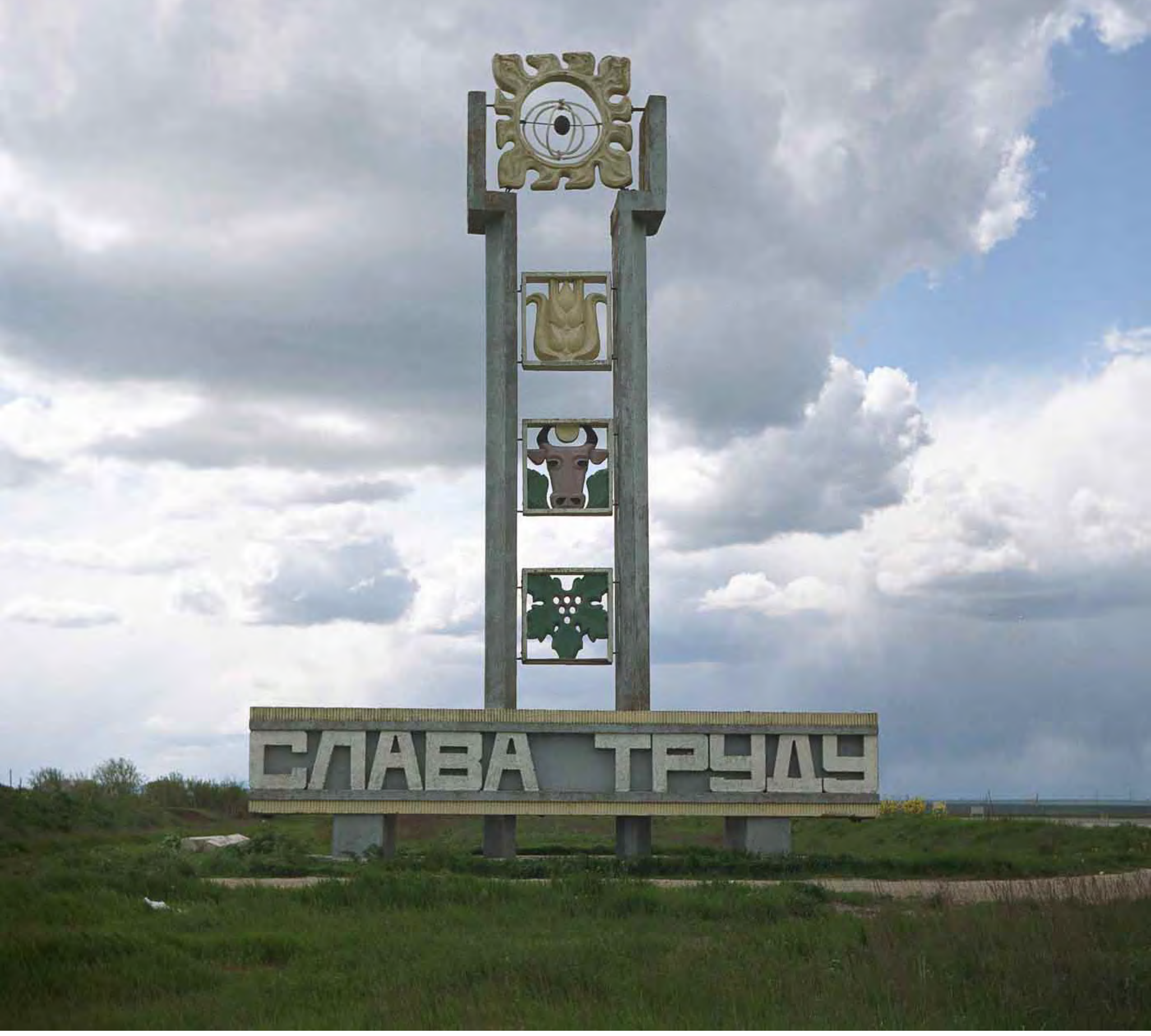












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Alexander Minchenko`s archive

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Nothing has happened today

2016 Institute of contemporary art, Moscow; Printing factory art space

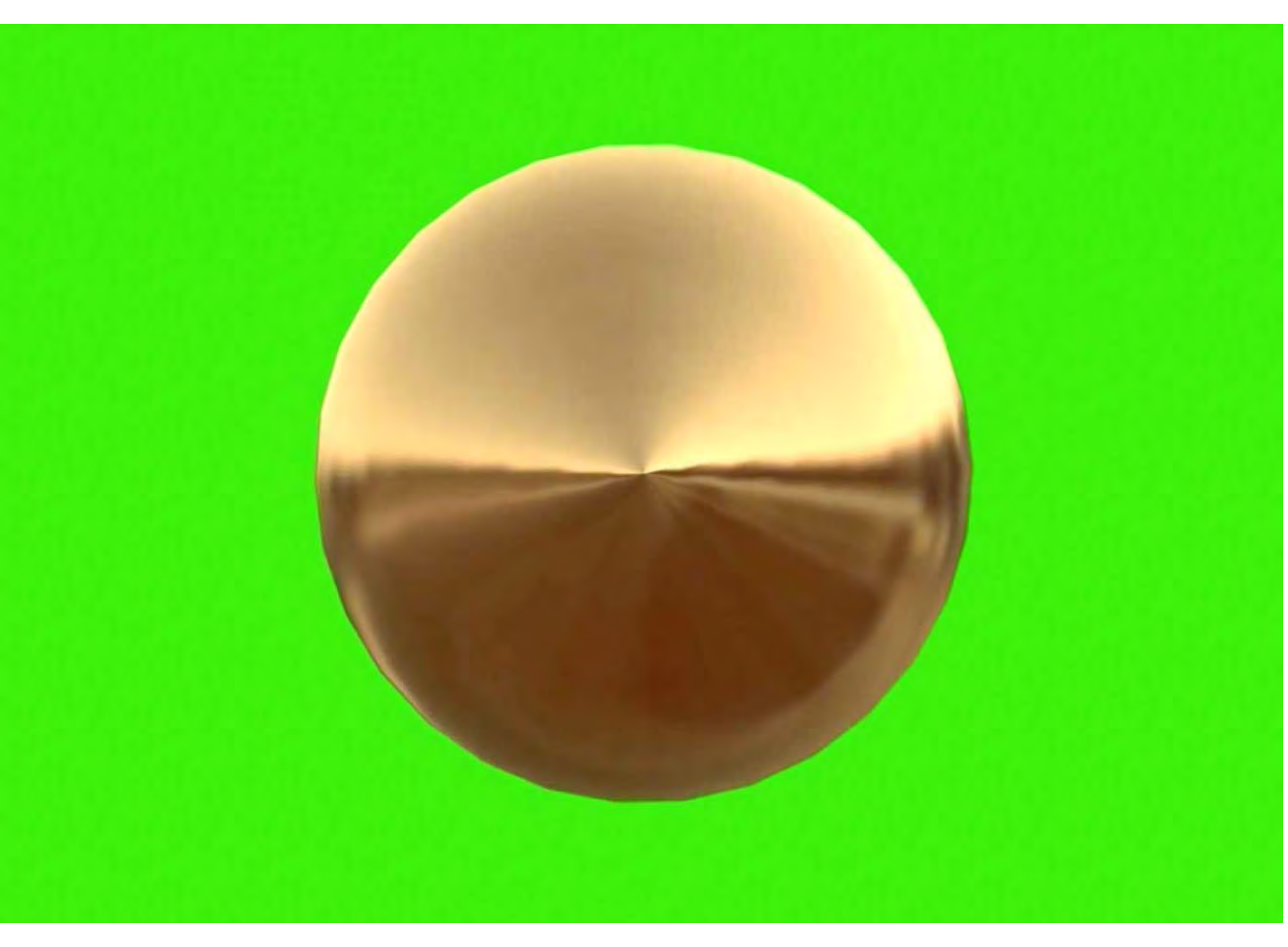
Dual channel video installation
Duration: 28′ 50″
Production: Alexander Minchenko
Based on HD Screen

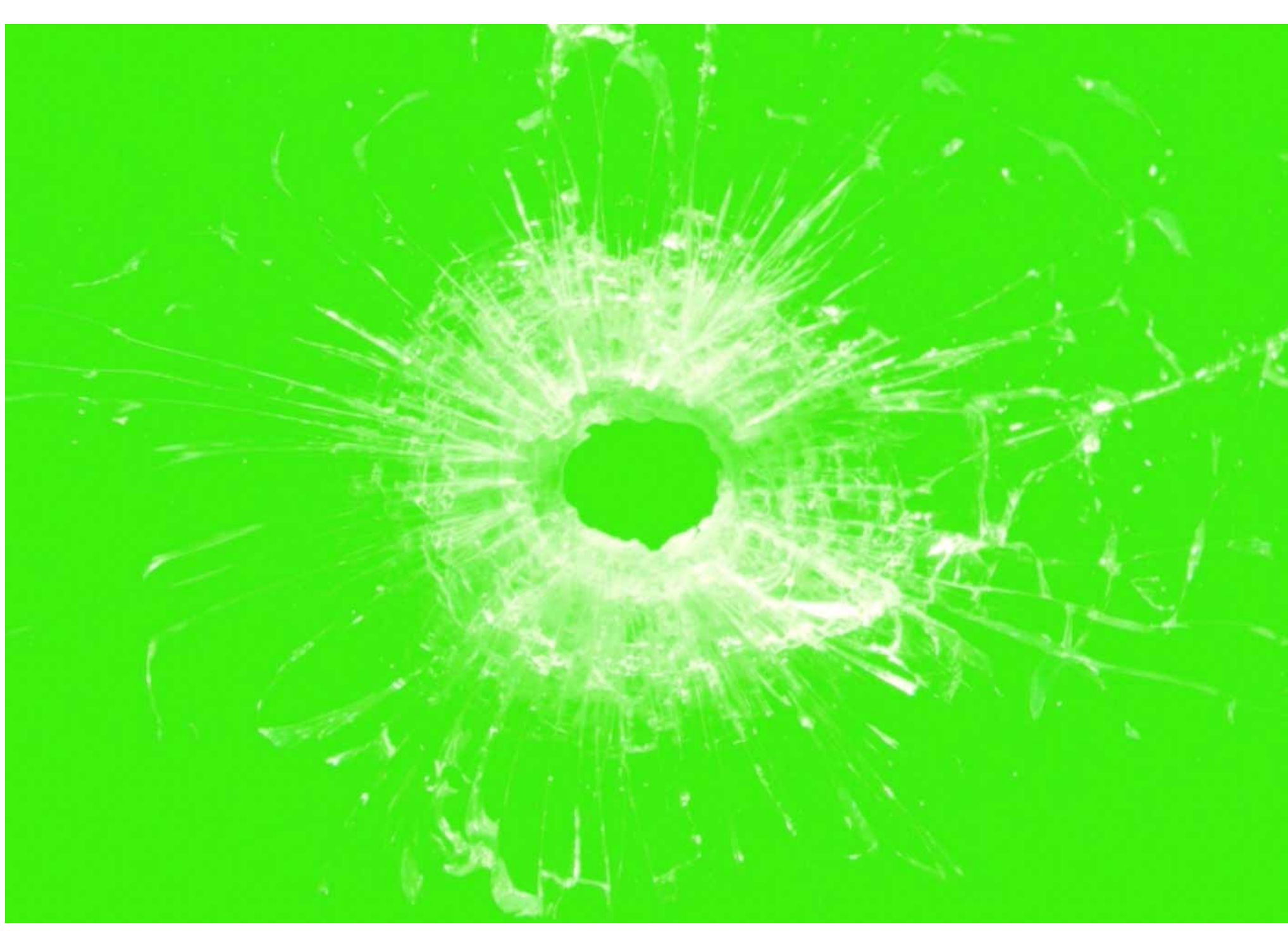
Fridge magnets
Dimensions: 5 x 7 cm

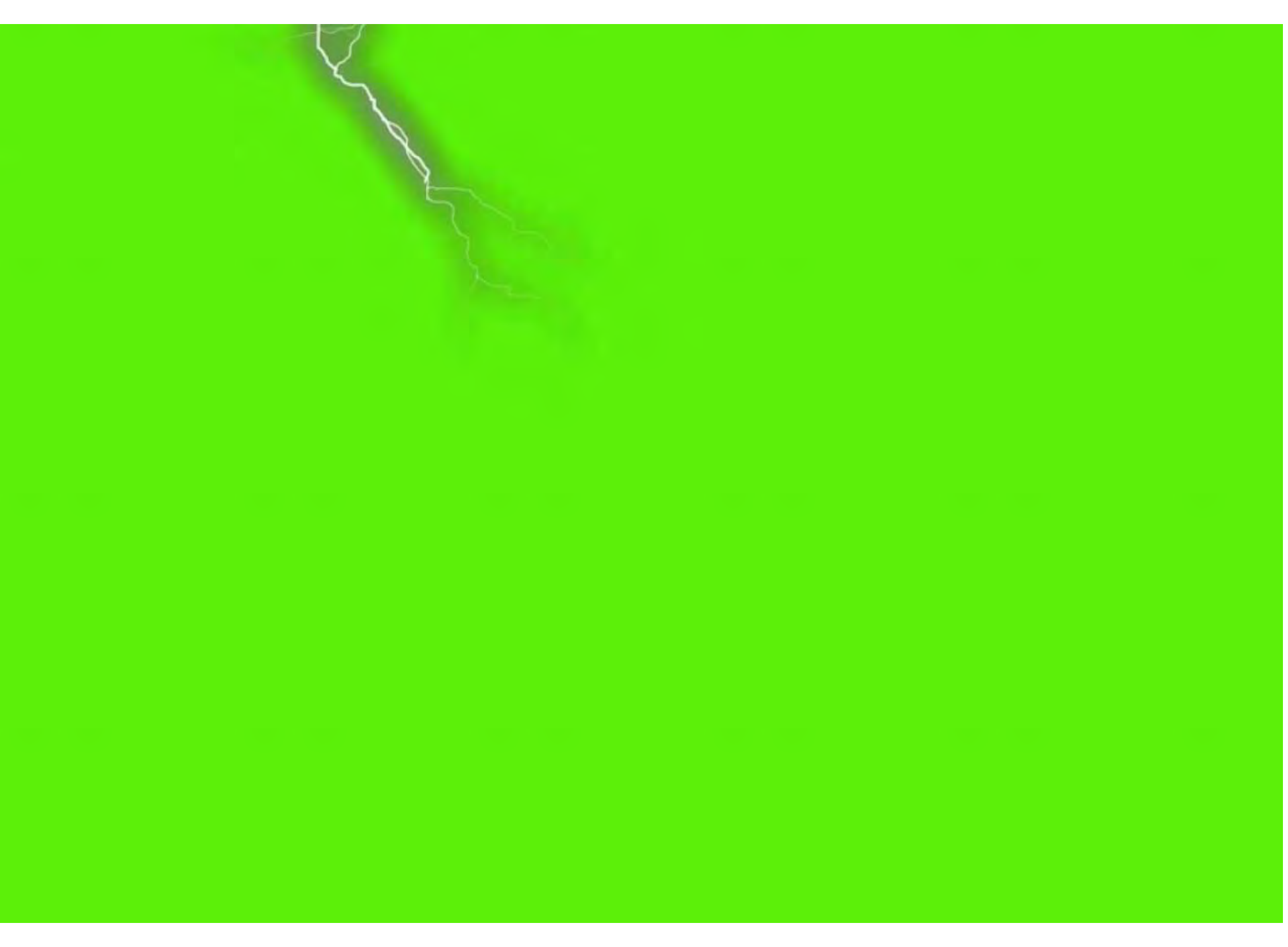
A stone in the forest, which became a meme, came into life about four years ago on Twitter, Livejournal and later on the Vkontakte public page (Russian social network, now rebranded to vk.com). The activity of a fictional character, the stone, consists of daily posts, containing the same line every day, "Today's nothing happened." After a detailed and thorough reading of the entire public history, it is possible to find some insignificant events mentioned.

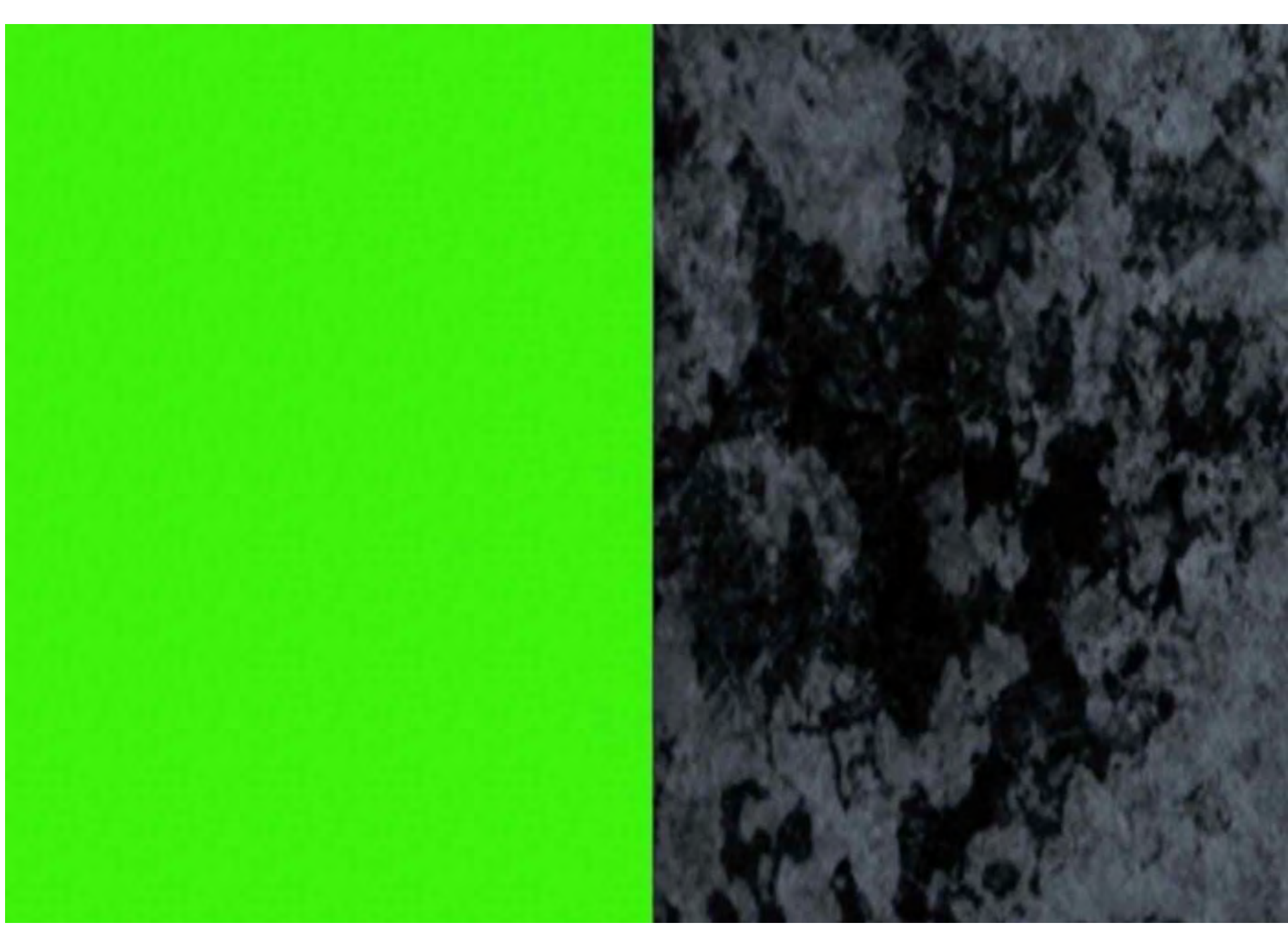
The character can be viewed equally as the model of common user behavior in social networks, where regular meaningless posts, in fact, have to be put online to confirm their authors' existence. Similarly, media regardless of the presence or absence of news is obliged to provide daily overviews and summaries.

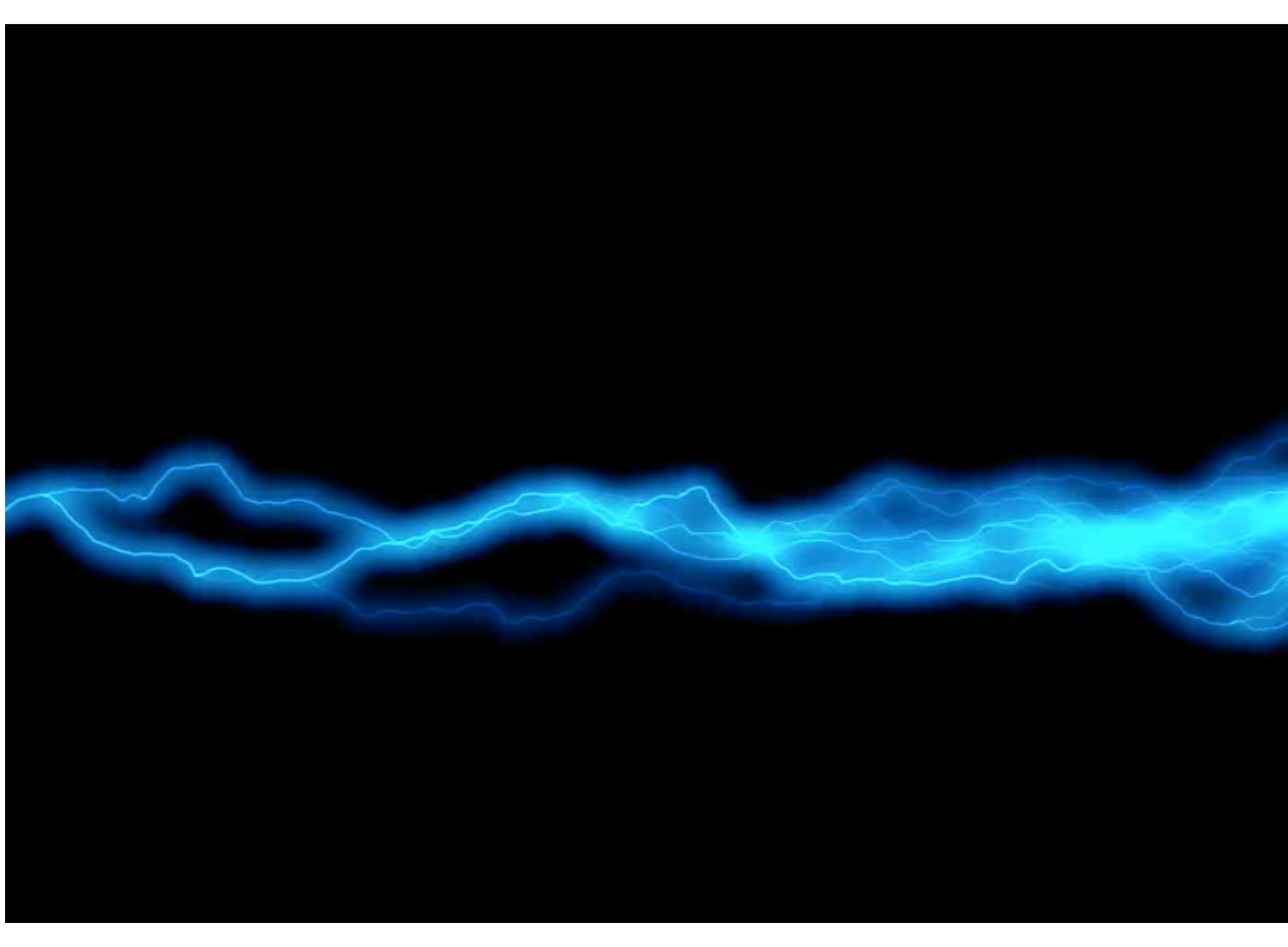
Background 3D animation illustrates the most popular news topics in Russia's media over the past year.

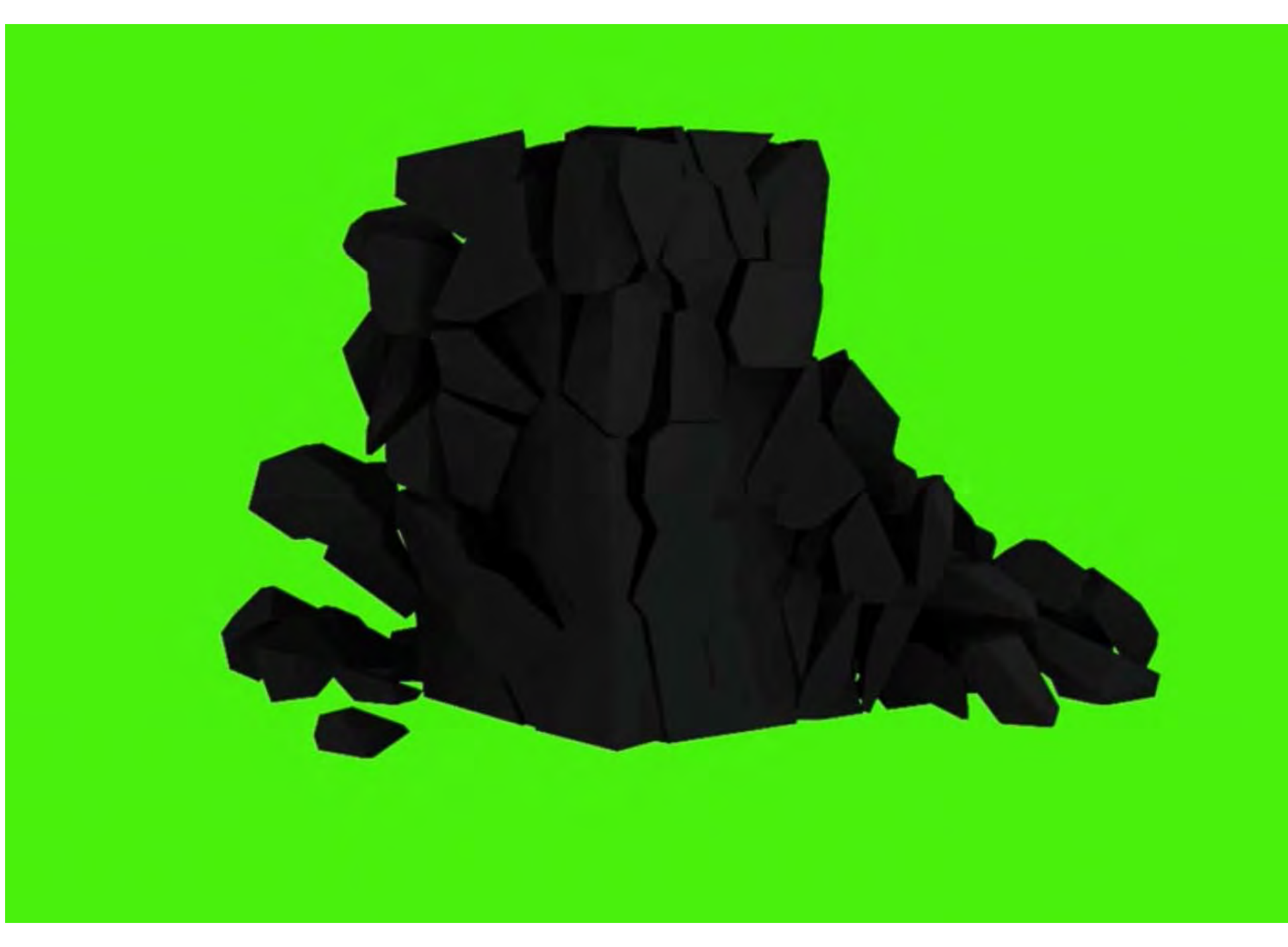


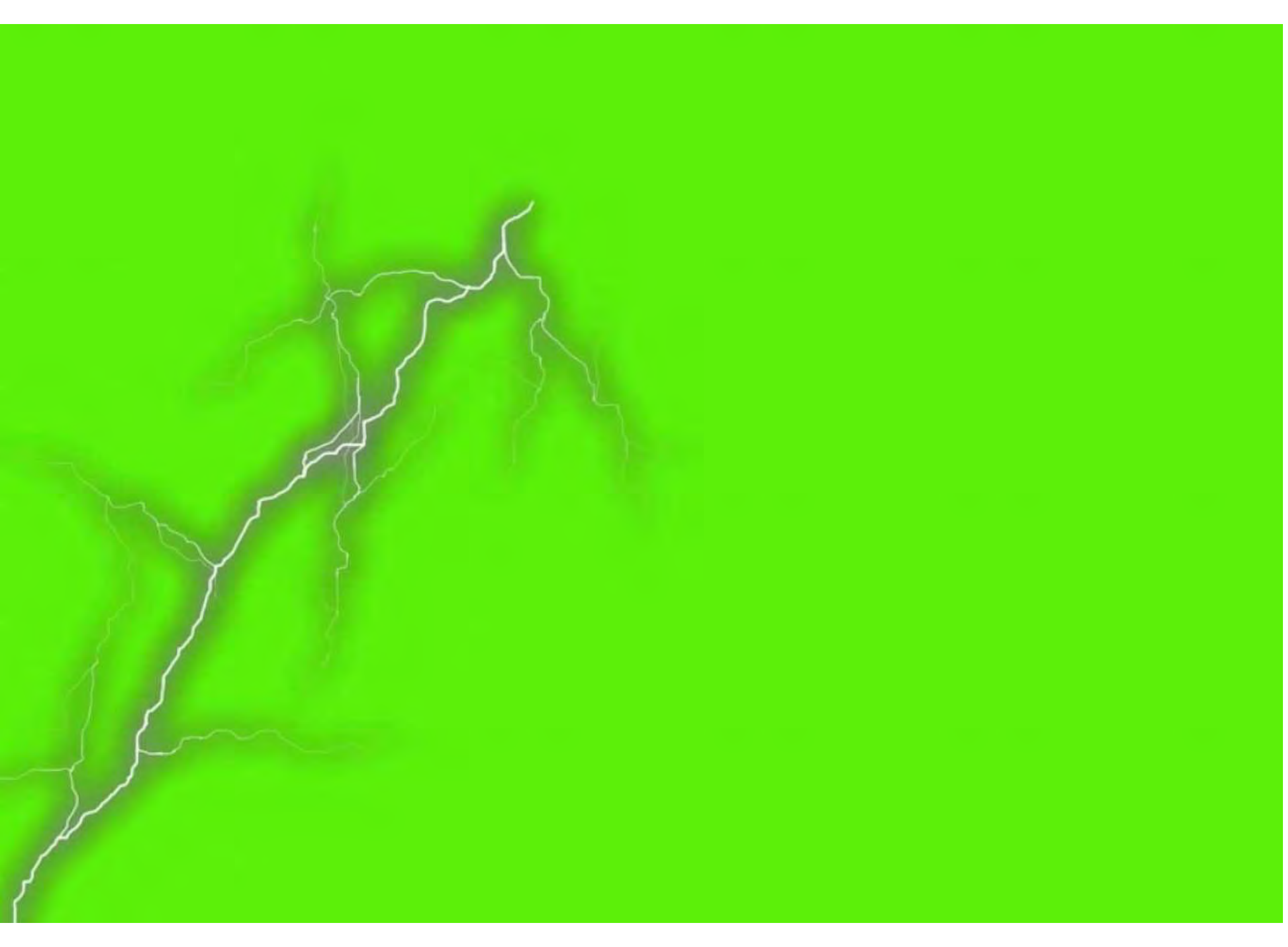


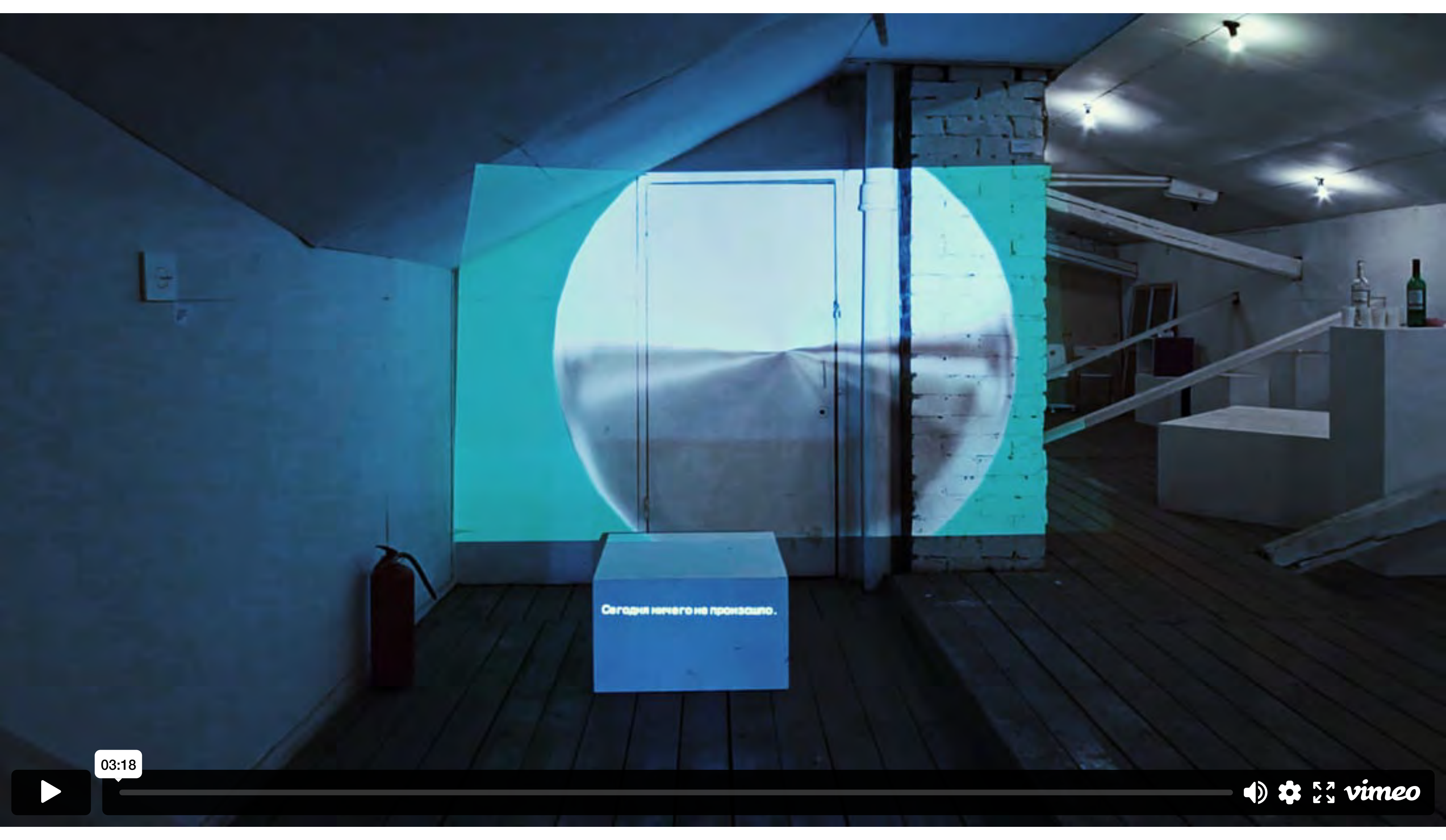












nothing has happened today
29:20
vimeo

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Raycenter

2013 10.08 – 29.08 Art center at former Krasnopresnensky sugar refining factory, Moscow

Photography series
Dimension: 40 x 60 cm
Production: 2012 – 2013

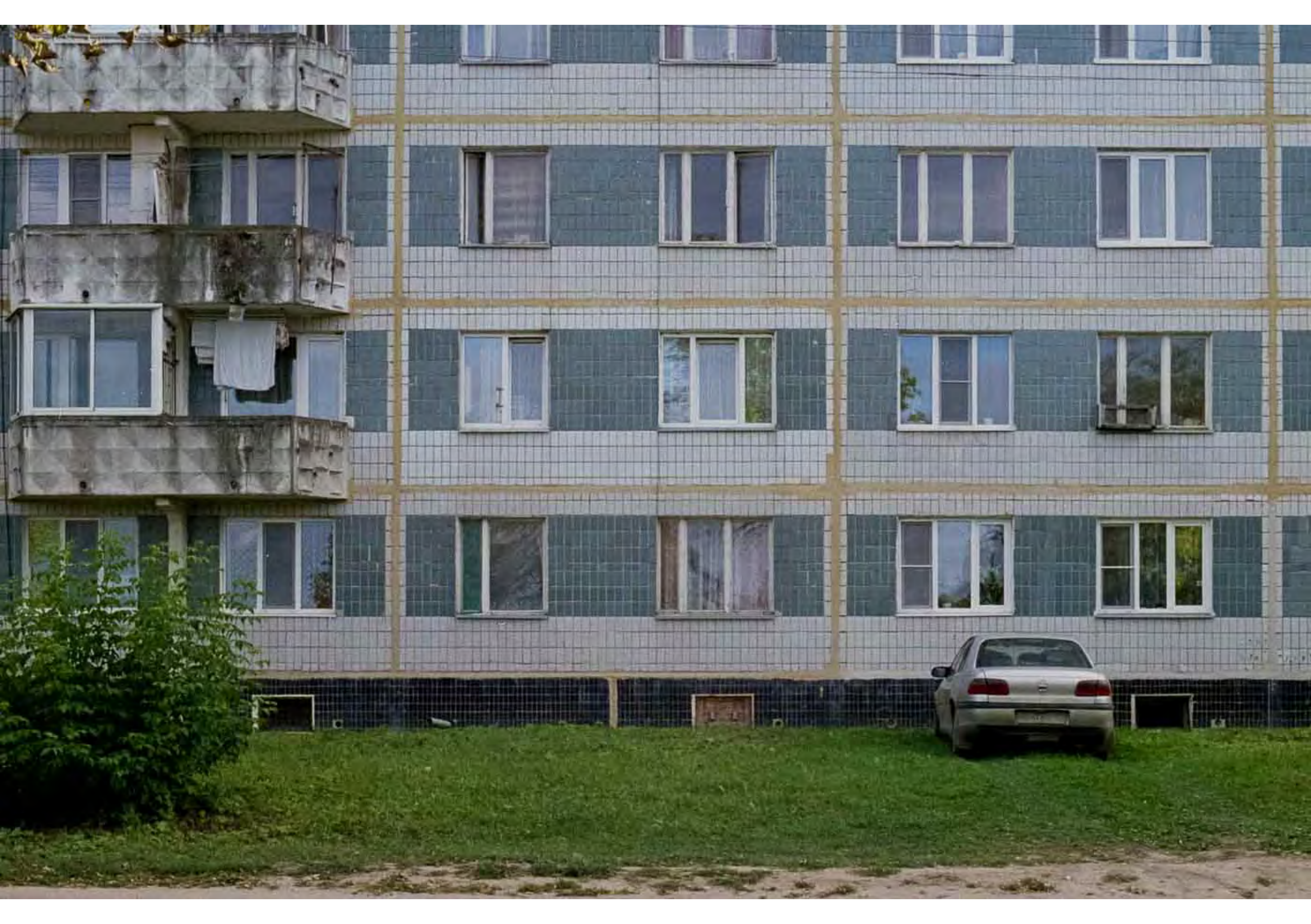
A typical back of beyond from the standpoint of large city inhabitants looks like this: a concrete modernist stele with an emblem and welcome words on the gateway road and a meaningful “Good journey!” wish on its exit way, asphalt driveways with last repairings made in the 50s, Lenin street leading to Central square smoothly. Most of these towns maintain steady links with villages and other neighboring rural settlements; agrarian and urban traits are intertwined into paradoxical at first glance but stable if to get accustomed to, organism. Small towns now are likely to be industrial places with rural living conditions, ruined buildings of former factory shops and blown out signal lights of tall plant chimneys.

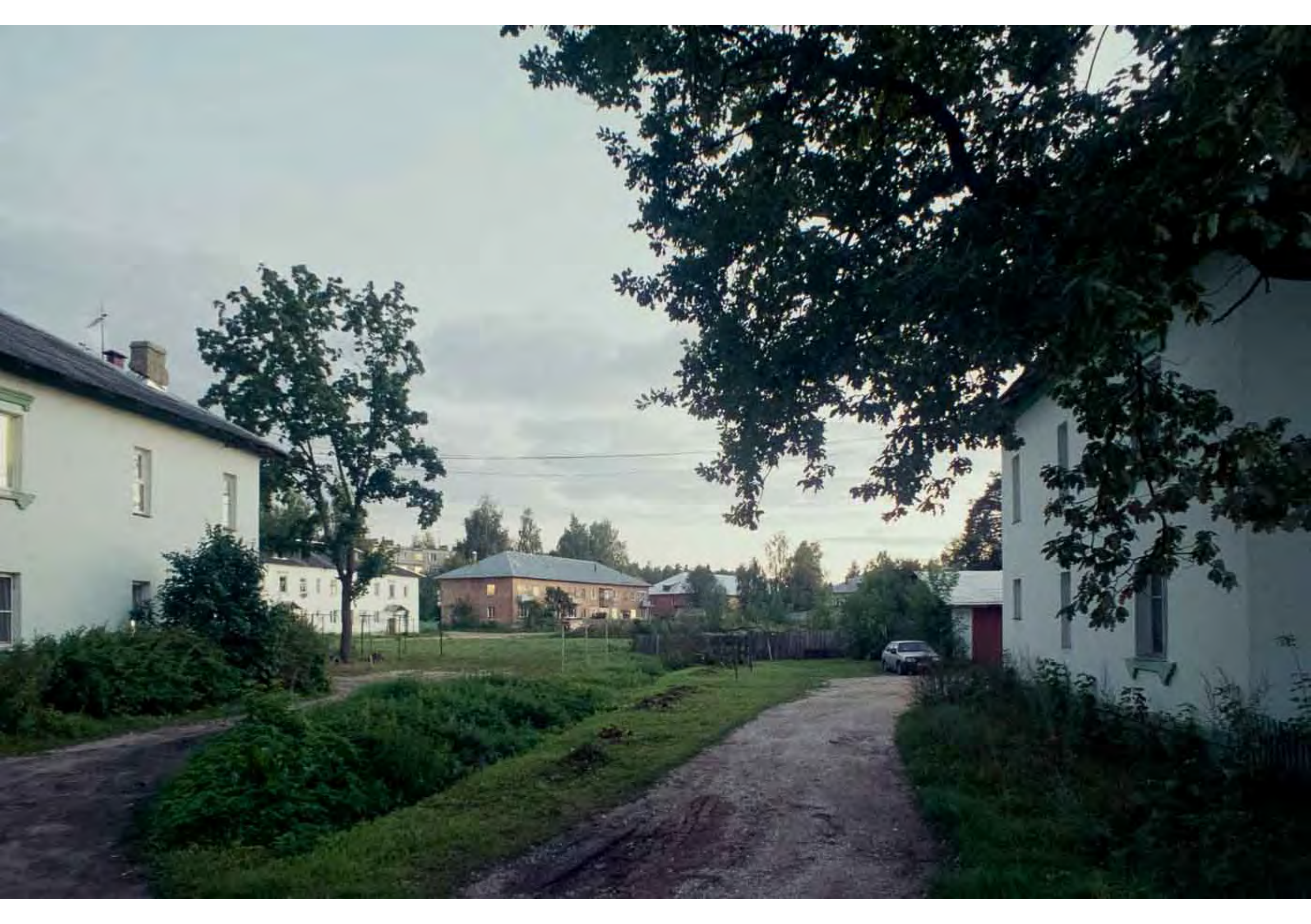
These towns, usually functioning as district centers, don’t get into view of media regularly. Most attention is paid to villages: human tragedies, joblessness, depression are in focus of bloggers and news reporters. Regional centers with their appealing main streets facades frequently appear on the TV as image makers for whole regions. However, small towns have only one function of a transfer station with an intercity express delayed forever for some of its inhabitants. It is considered that small towns are places for minors who could not integrate into big cities’ communities or who got a place at local levels of so-called vertical of authority.

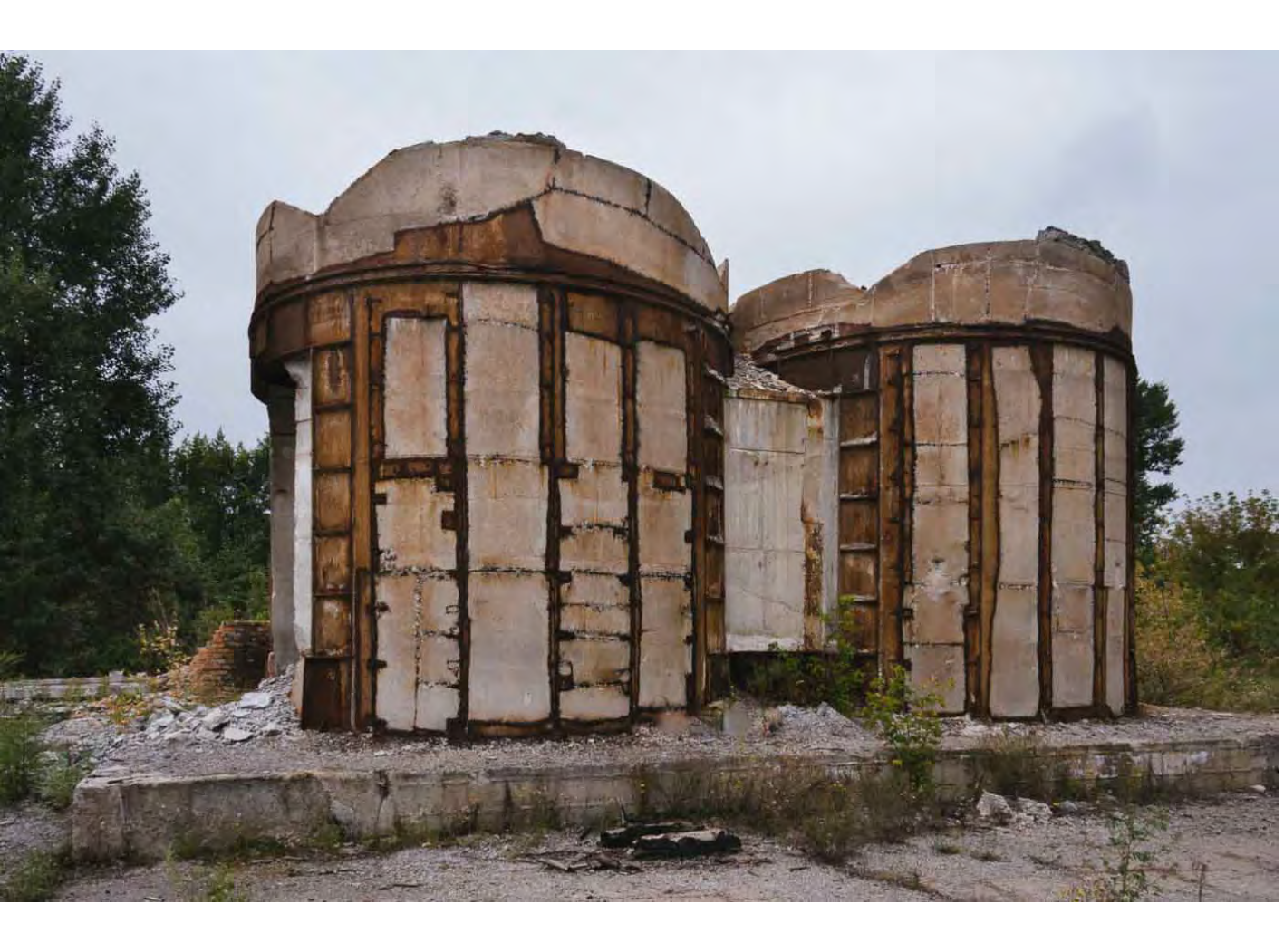
Small towns are too far from the rest world, and everything here becomes exaggerated and gets in the eyes straightly with biting sarcasm: social differentiation, ruins of a bygone era, and naive dreams in school essays.

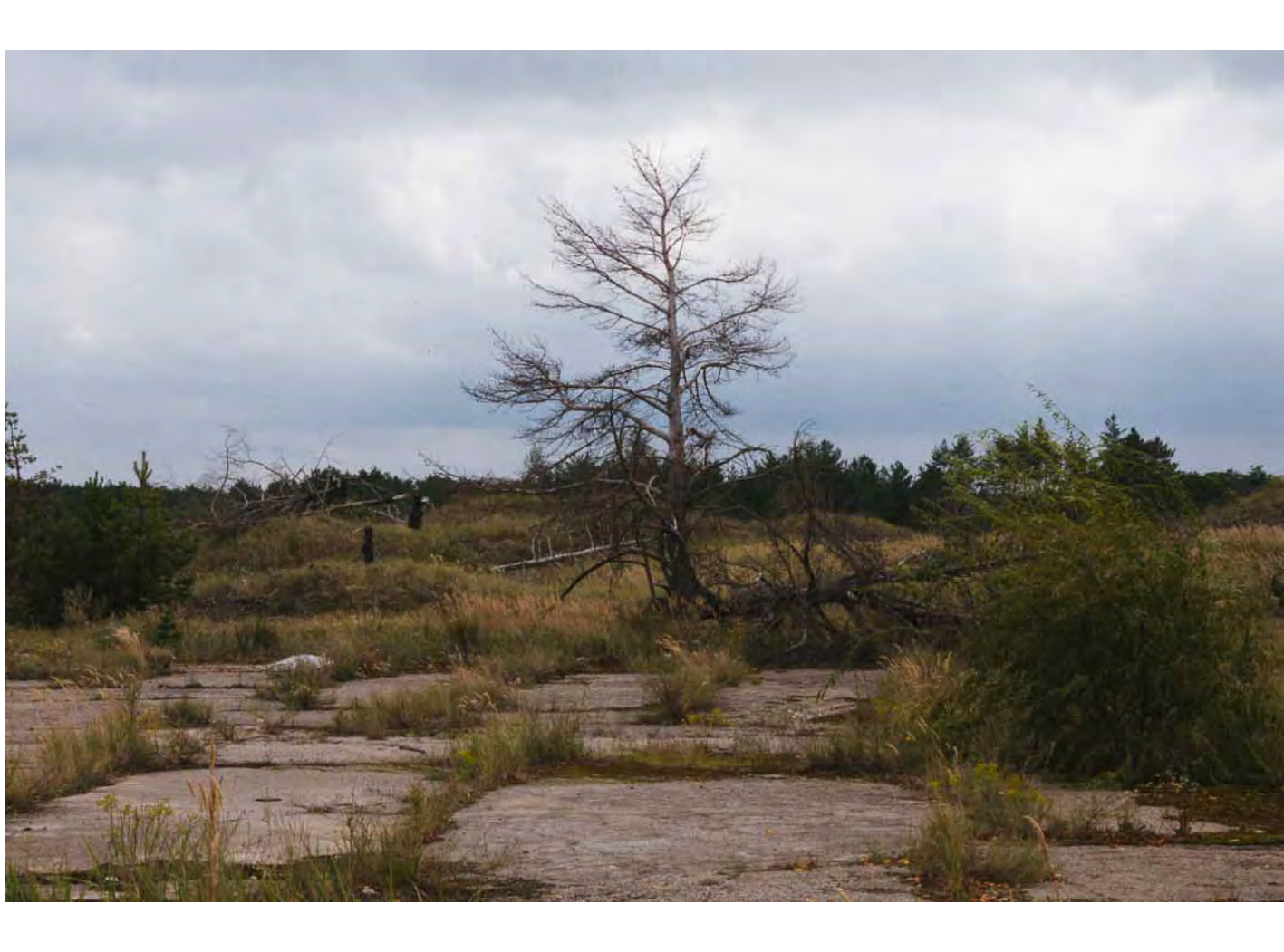
District centers, despite their geographical and climate differences, form the metaphysical view of post–Soviet area, invariable from country to country, without urbanization and ecological tourism established yet, but with production sites, income sources and lives already destroyed.

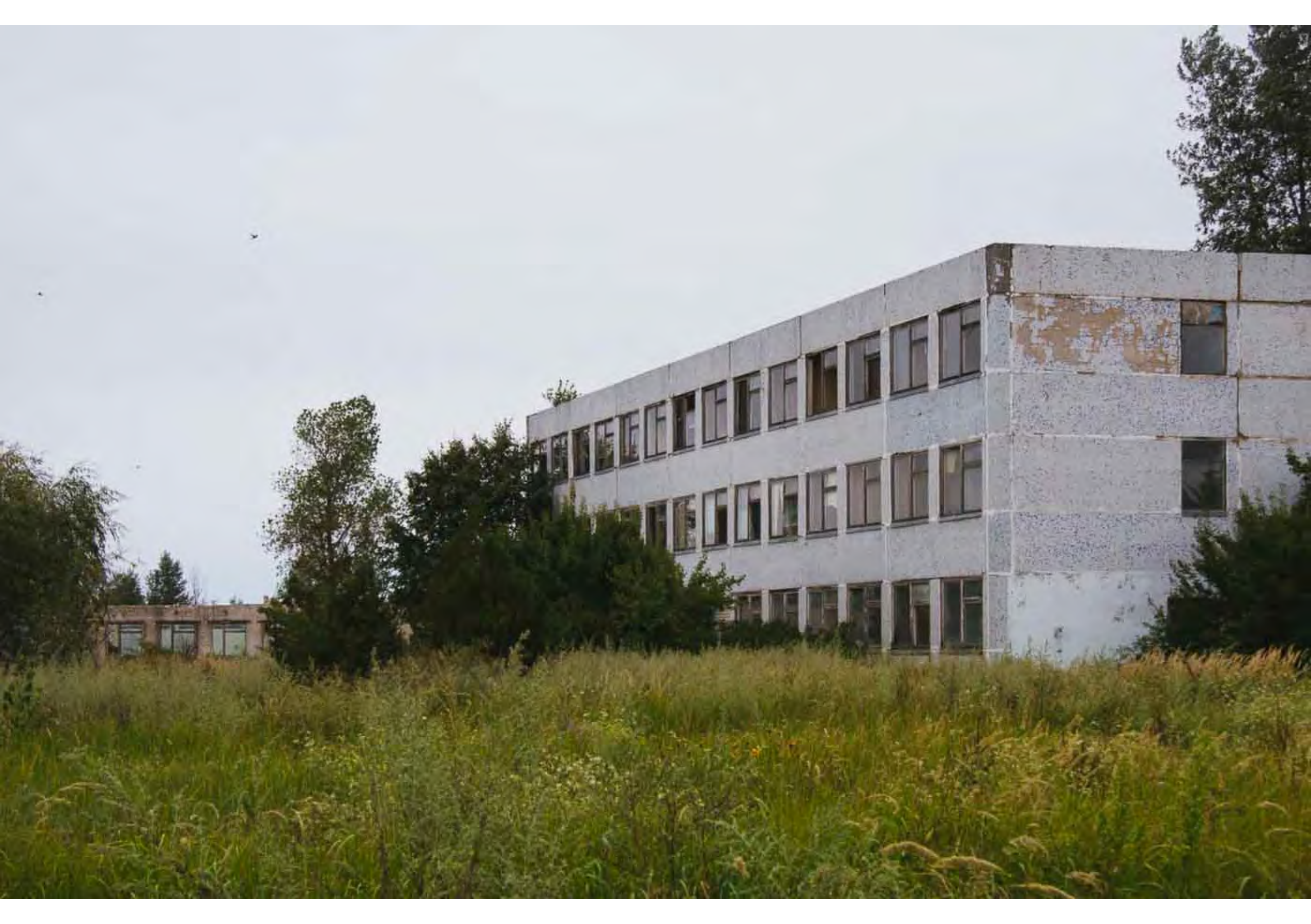
Raycenter is a homophone of the Russian word that means *district center*.

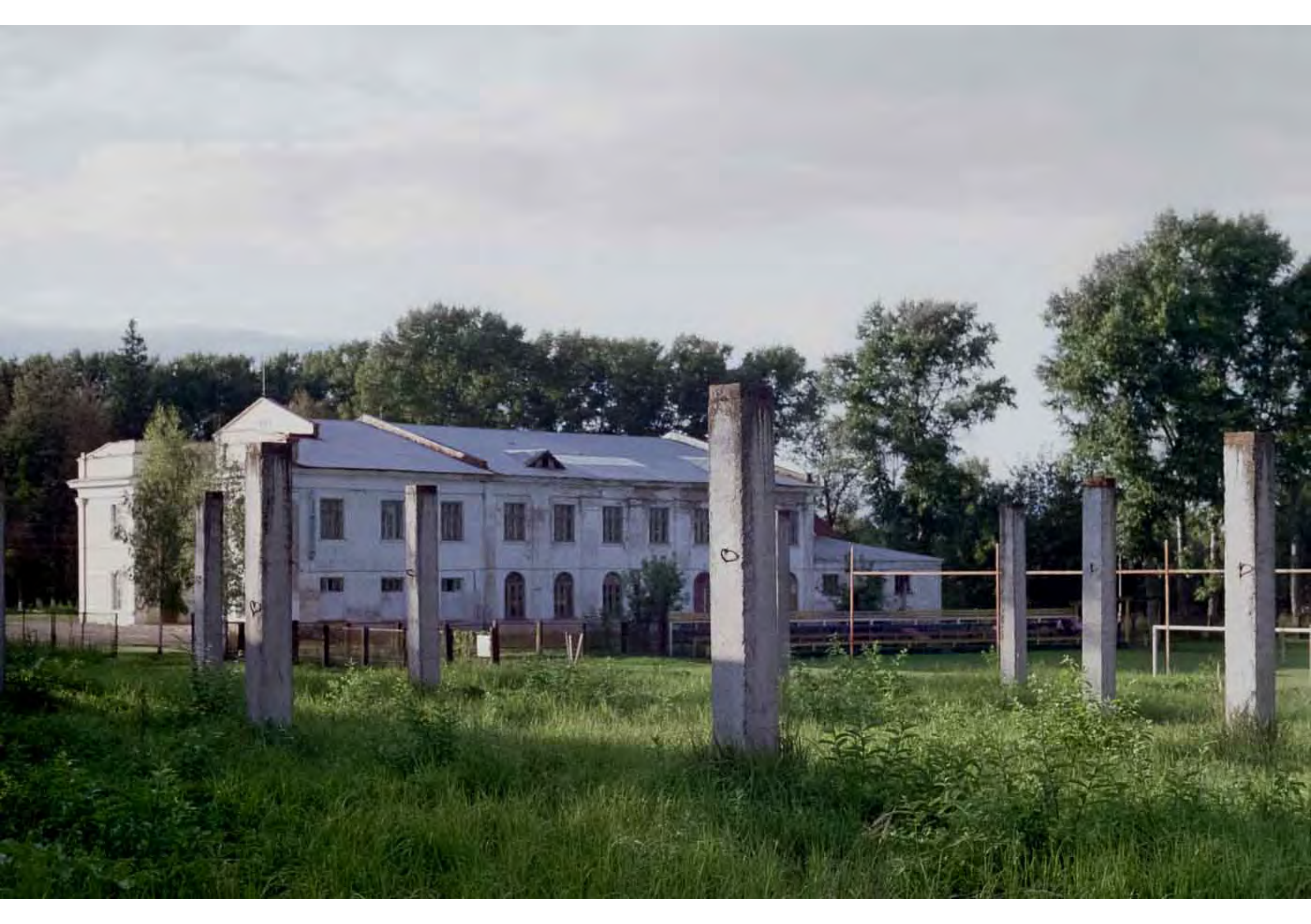


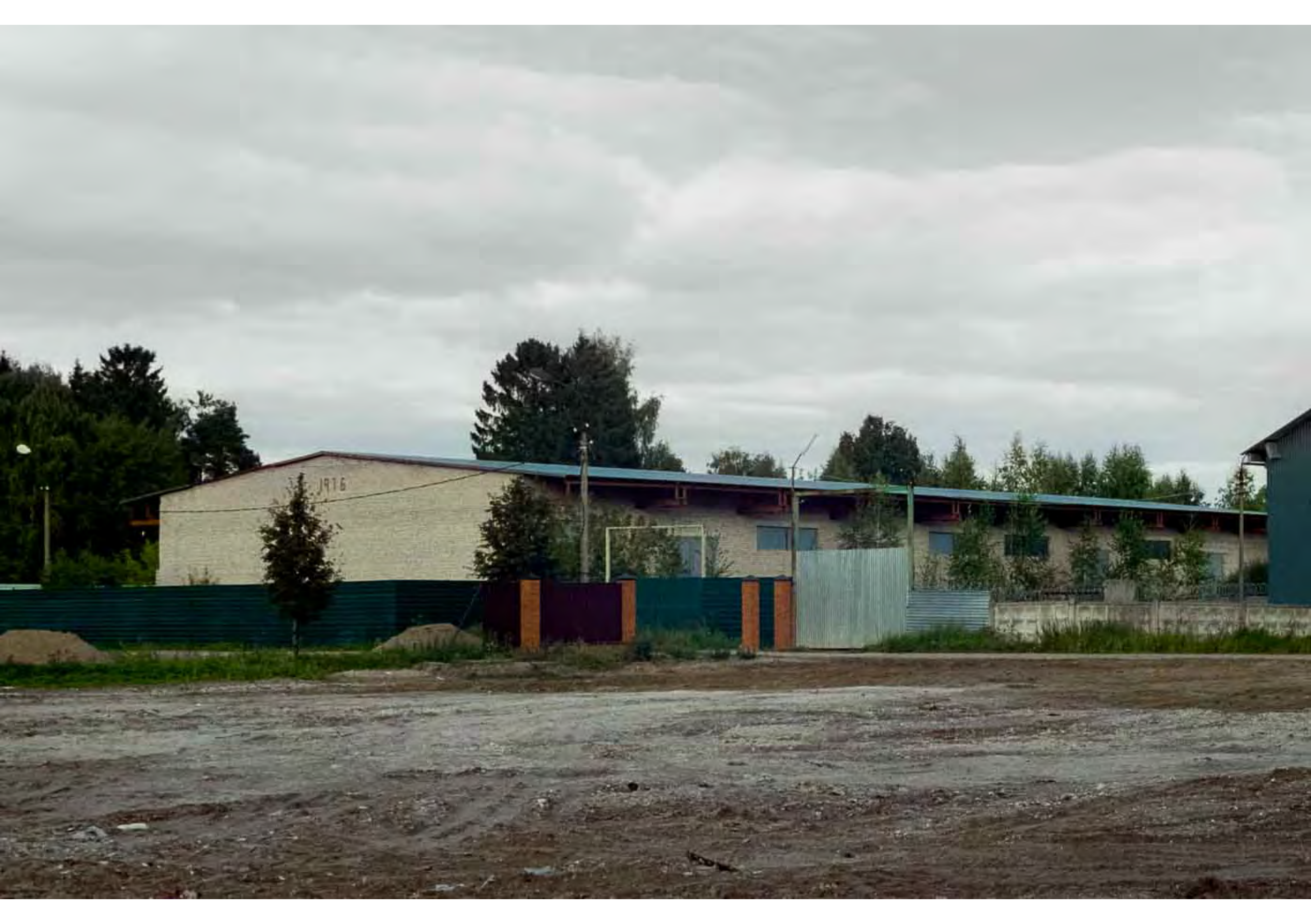


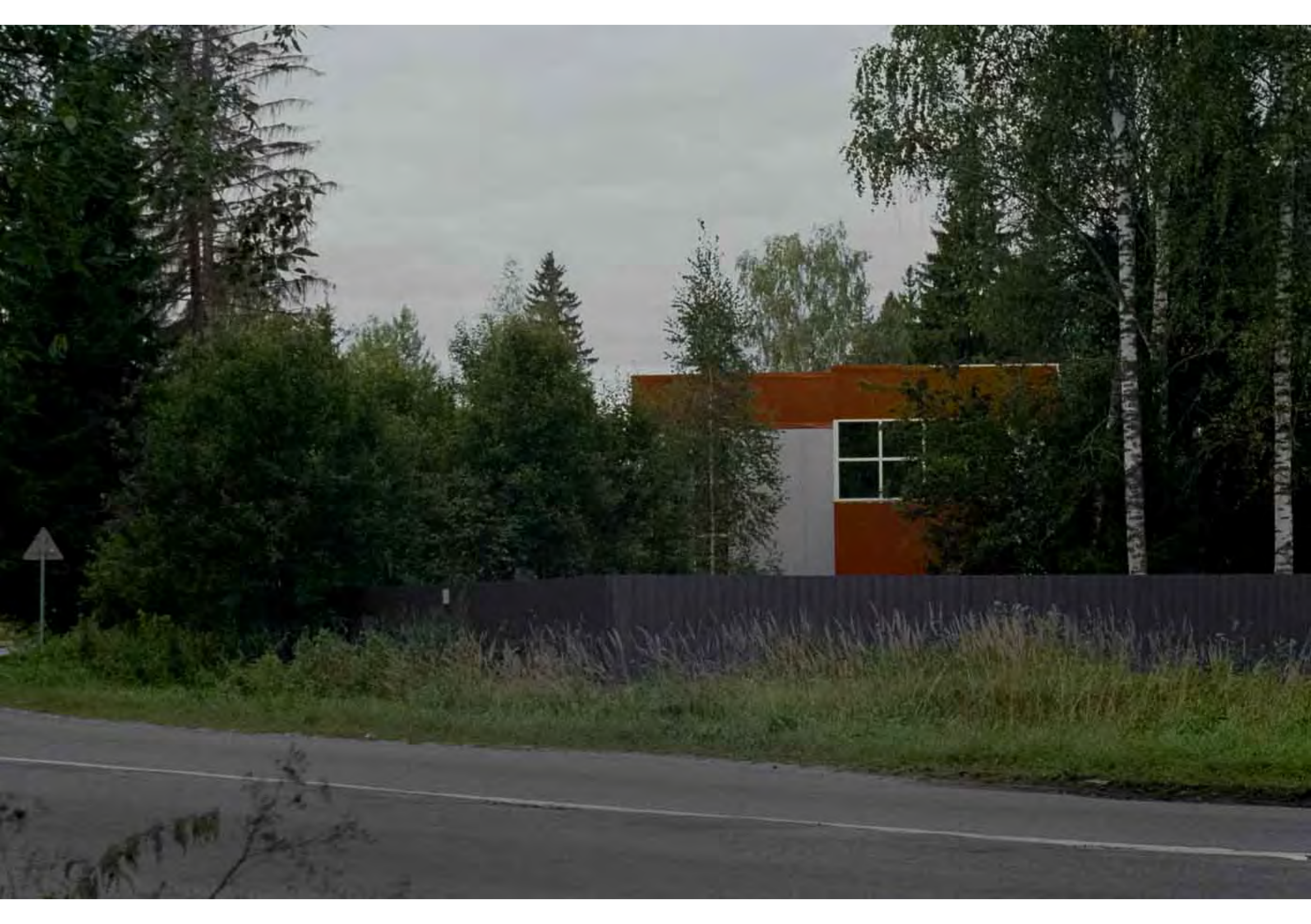


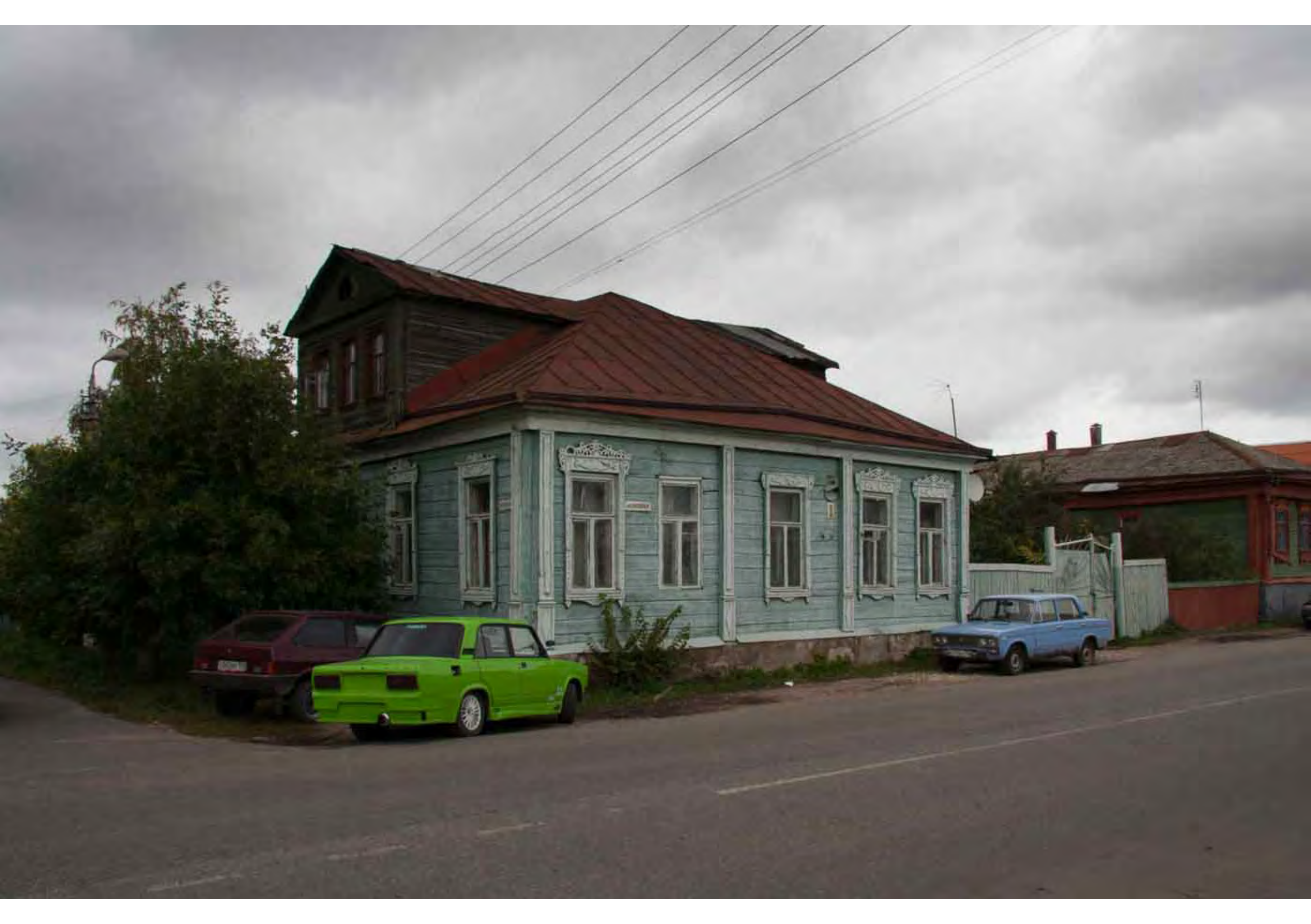


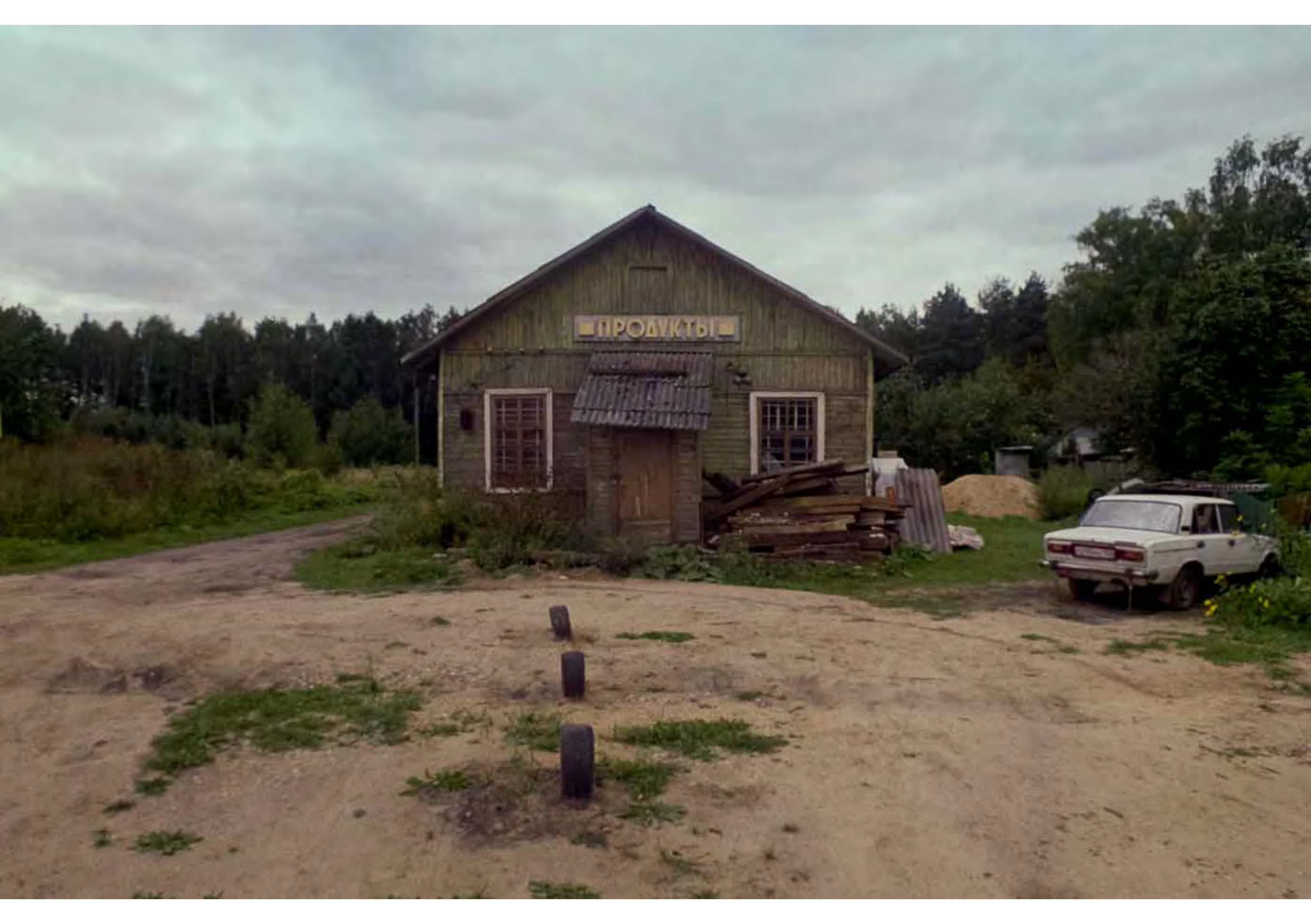


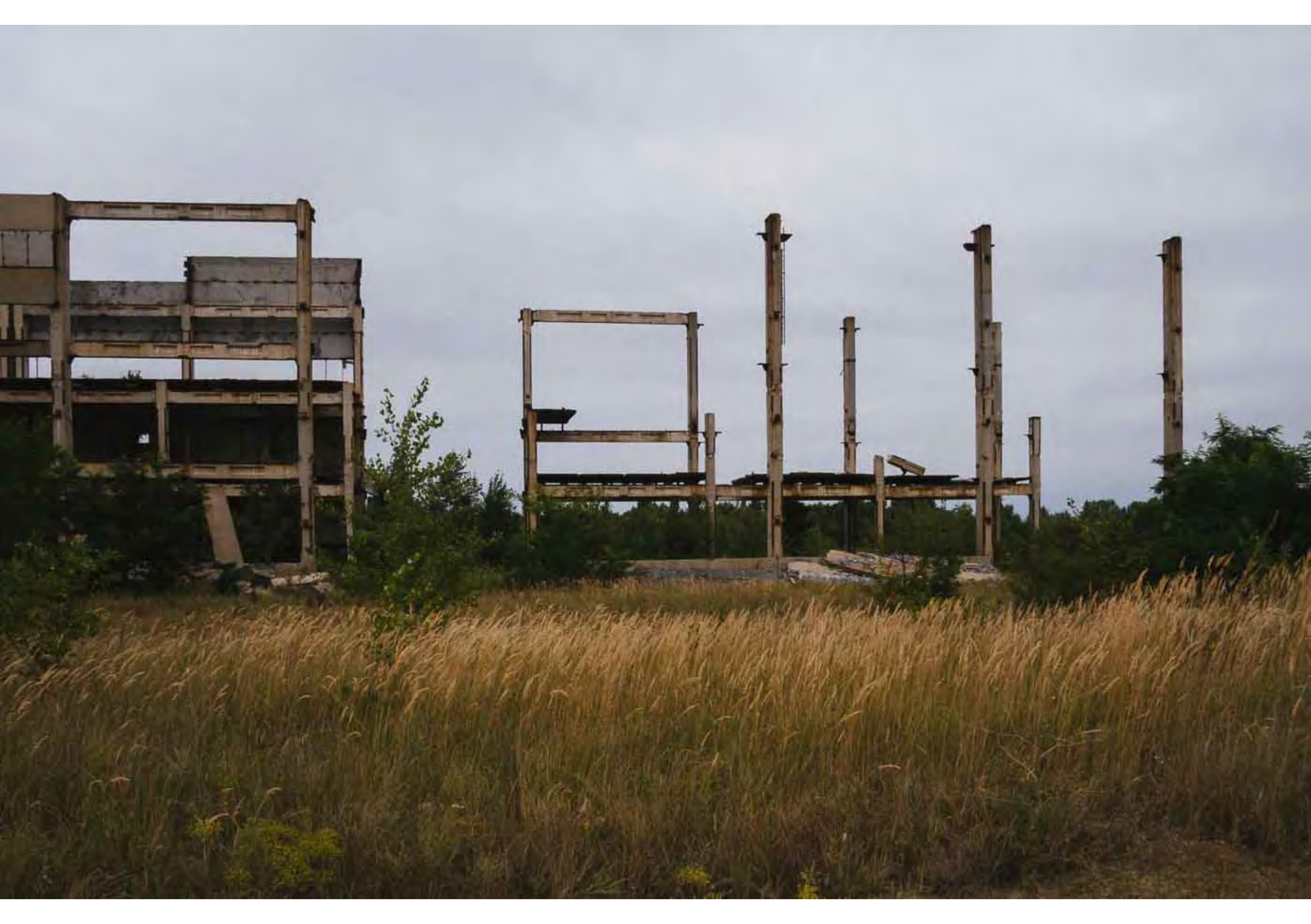


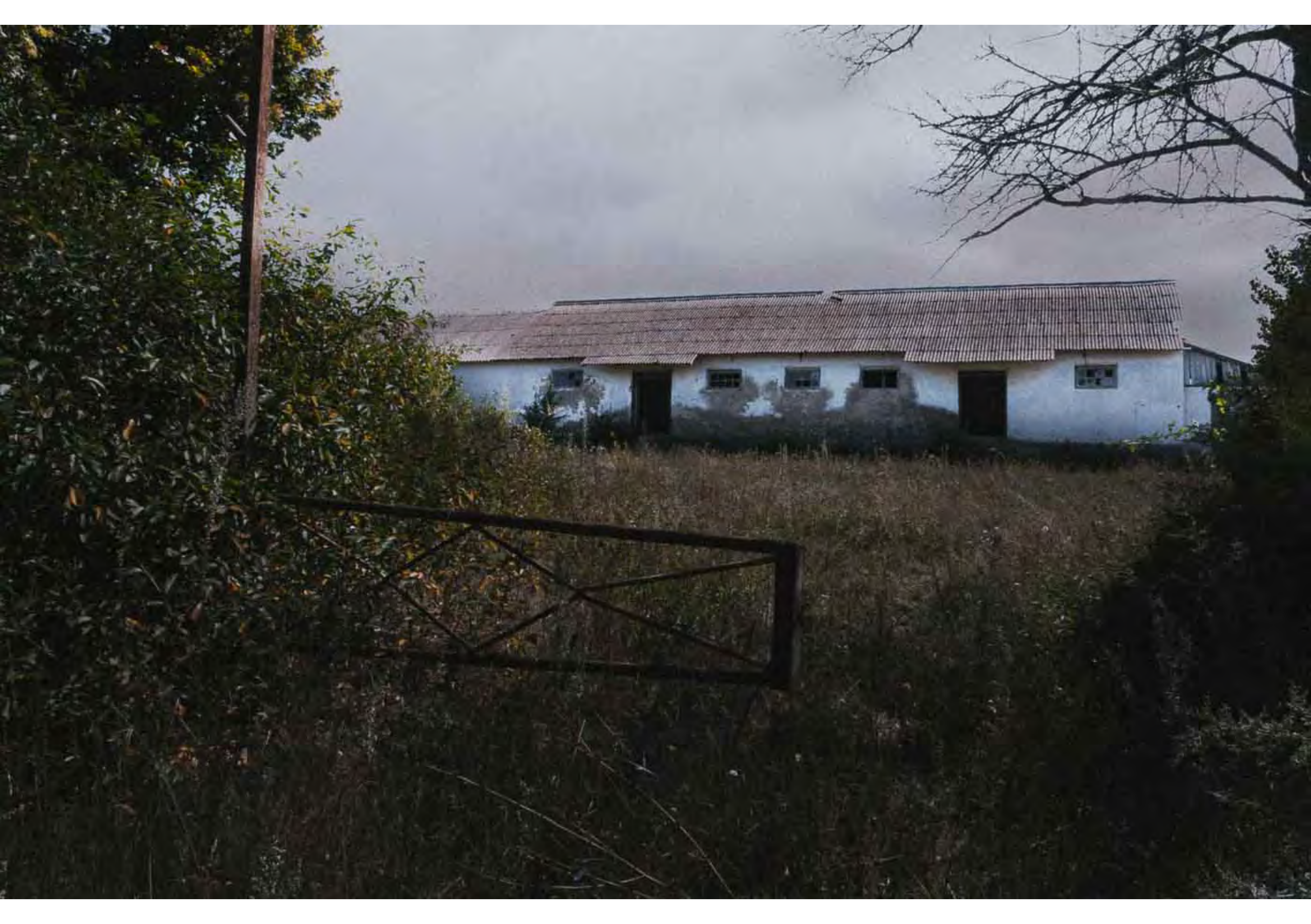


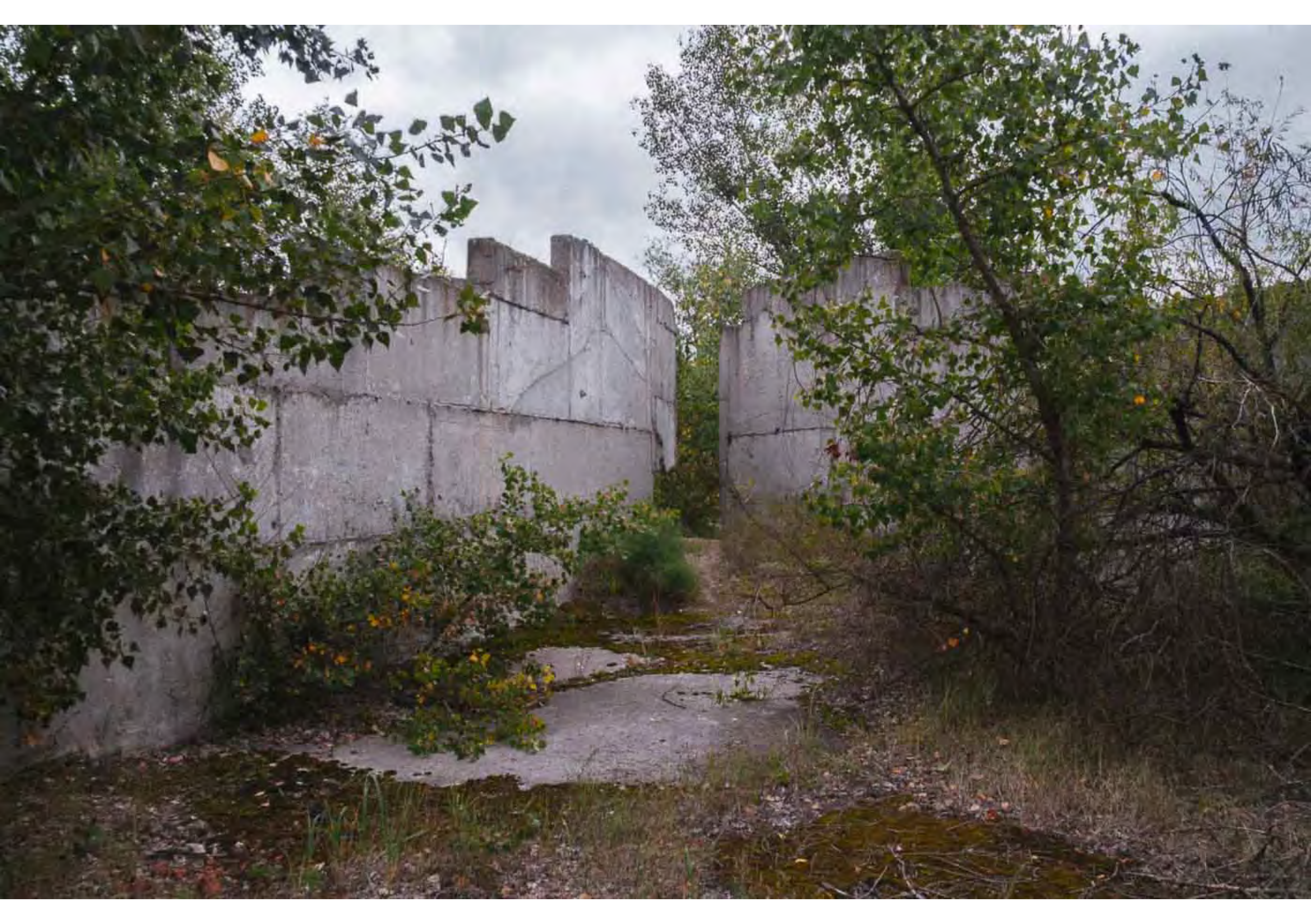












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Research institute manager

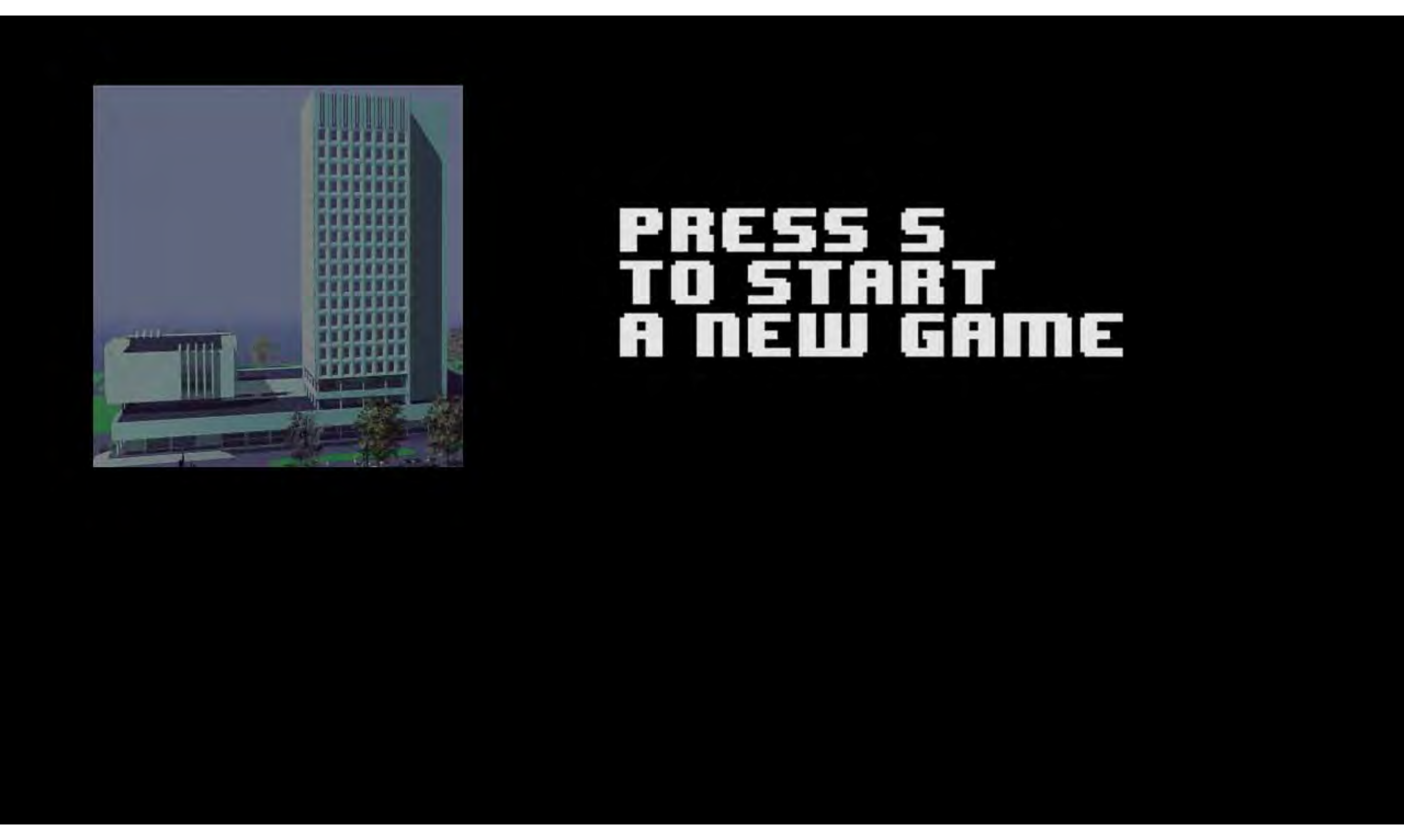
2016 Polygraphic workshop art space, Moscow

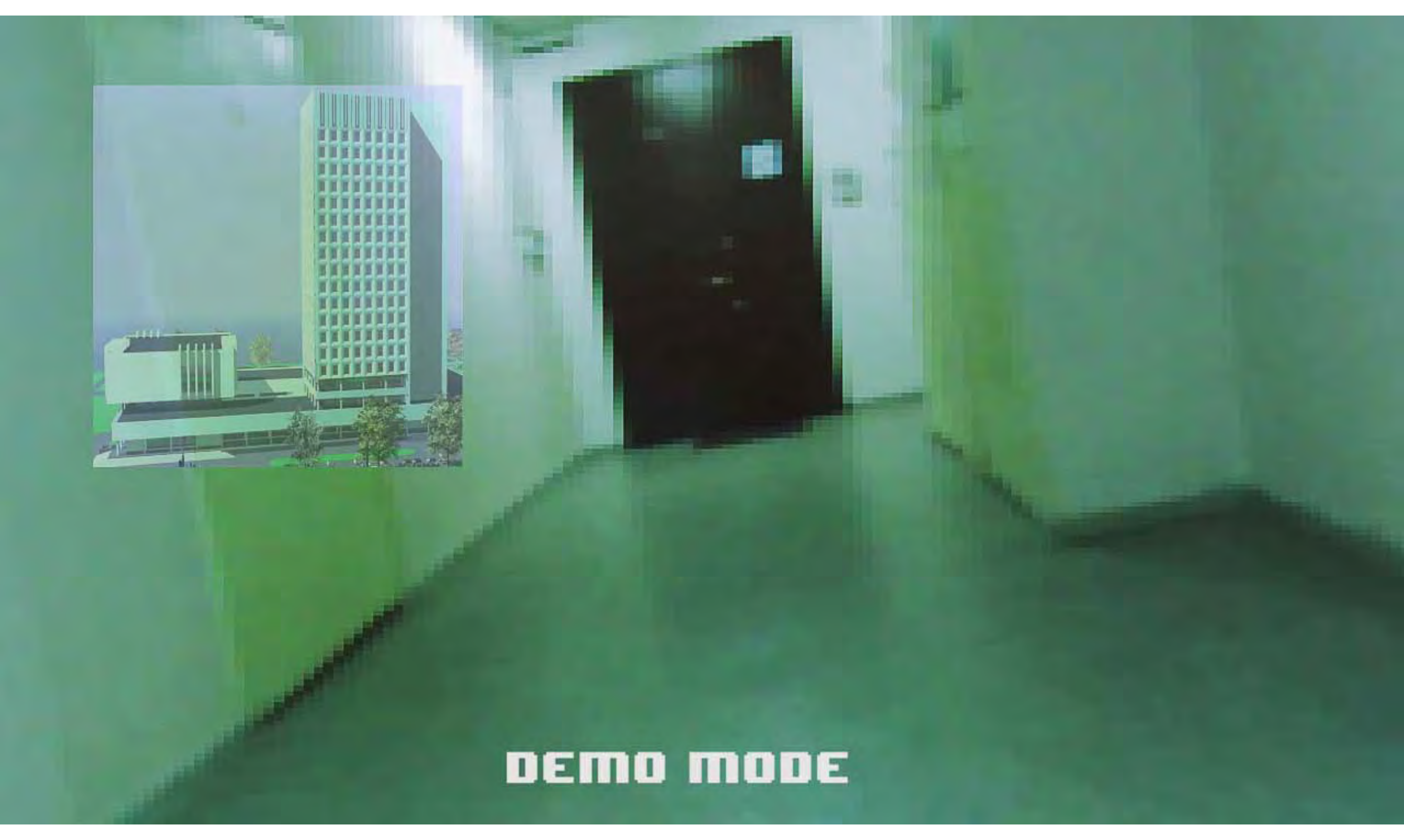
Single-channel video, 2016
Duration: 14′00″
Audio effects and music are based on Goody videogame

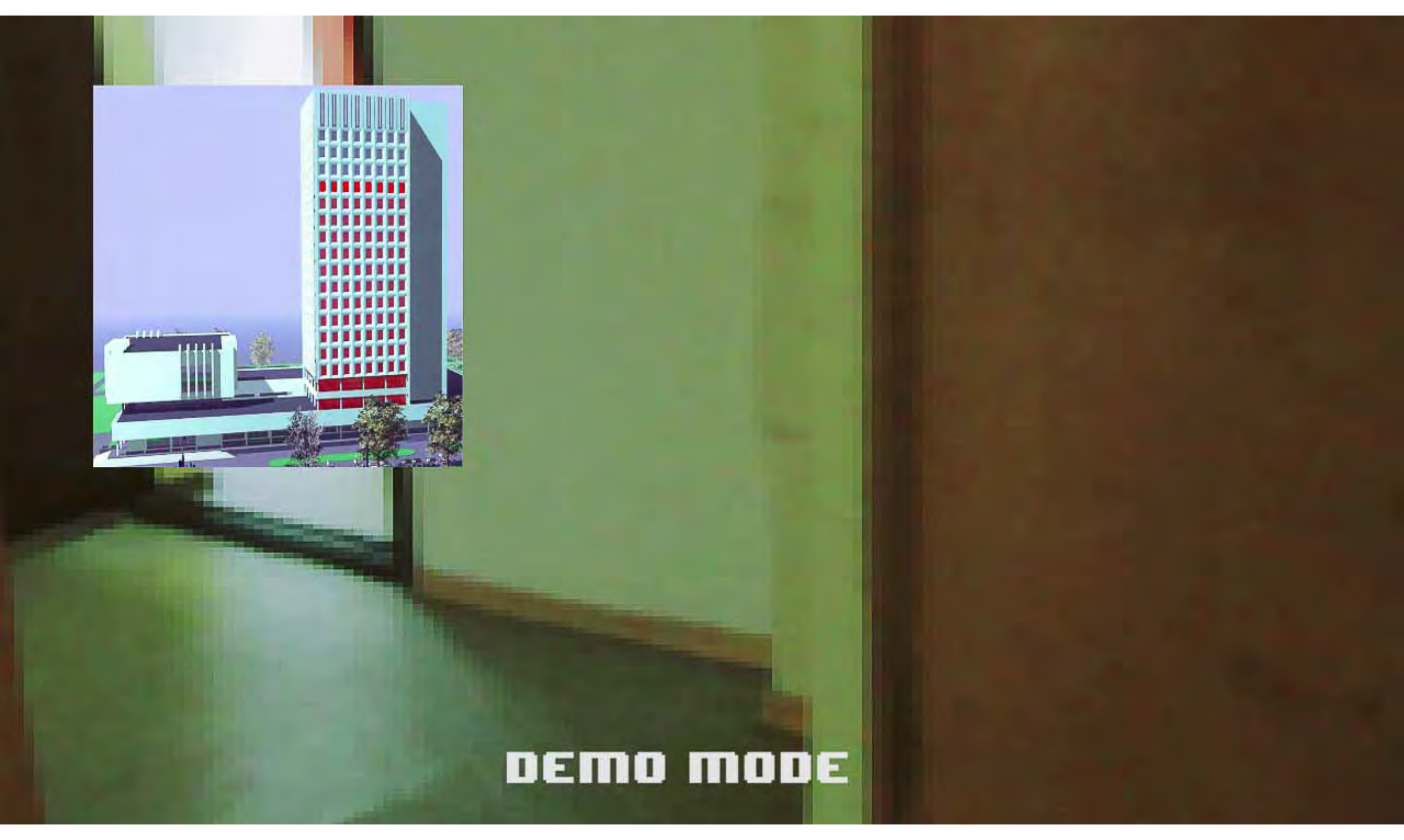
Science in the USSR was highly esteemed and intensively supported by the government. Soviet research and development institutes formed a particular category of architecture. Their buildings were supposed to dominate the surroundings and provide the impression of progress and power.

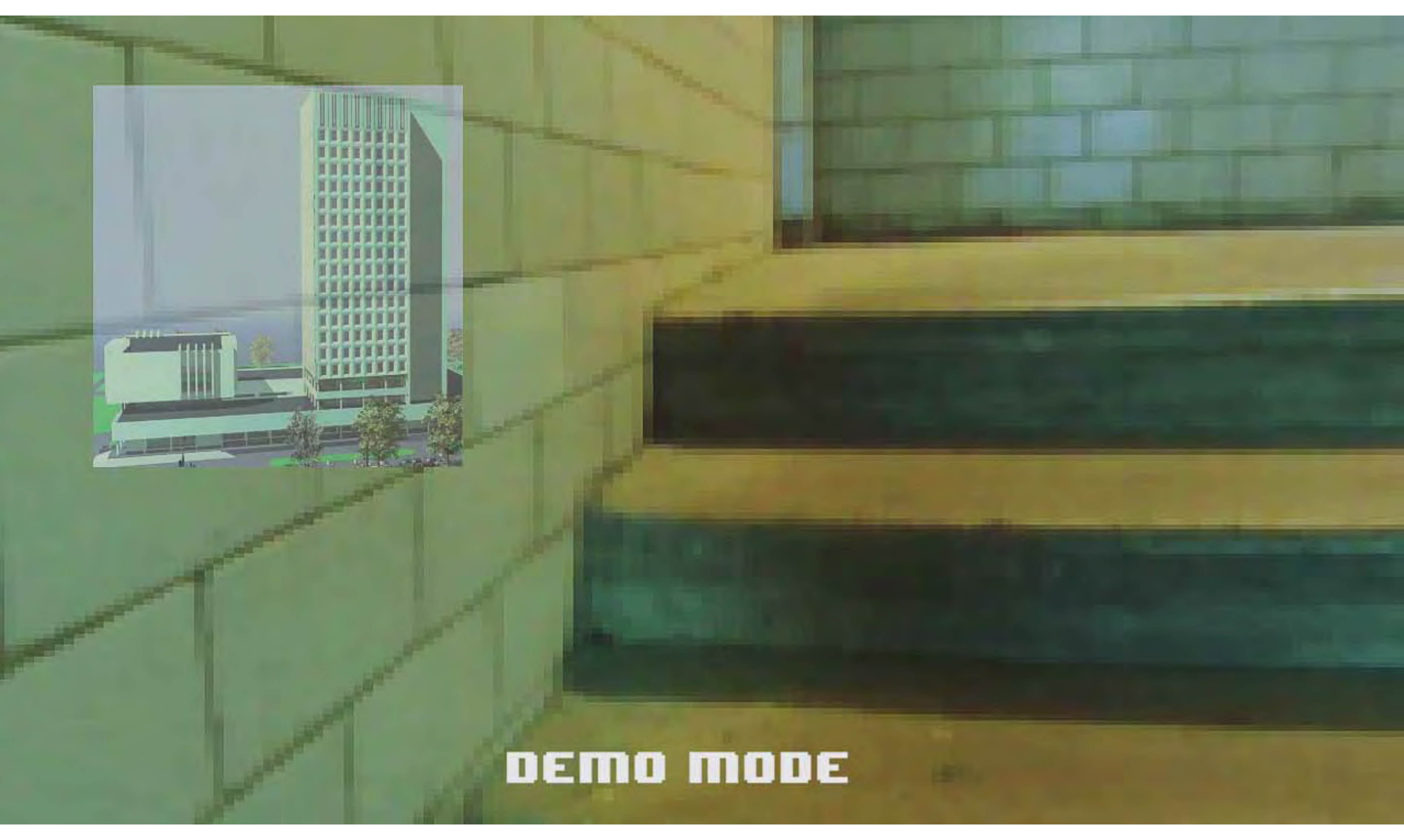
Enormous R&D institutes with people moving inside glass and concrete structures could be imagined as microcities, and as the inevitable process of offline document exchange and meetings took much time, daily jogging might be a metaphor of an arcade game.

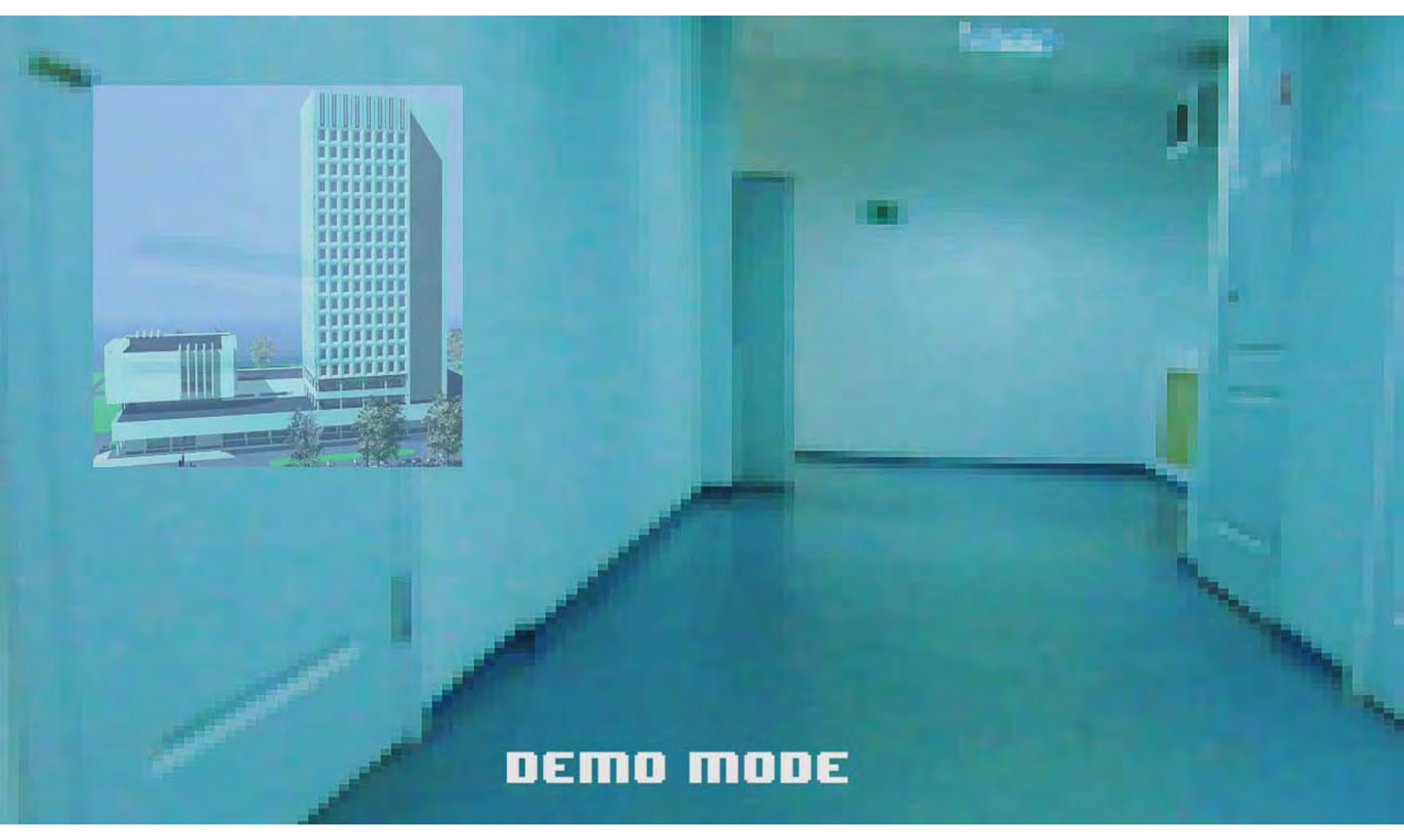
Career development usually led to taking higher positions physically: from the HR department on the ground floor through the middle ones with engineering departments and laboratories to the top-rank management on the last floors.

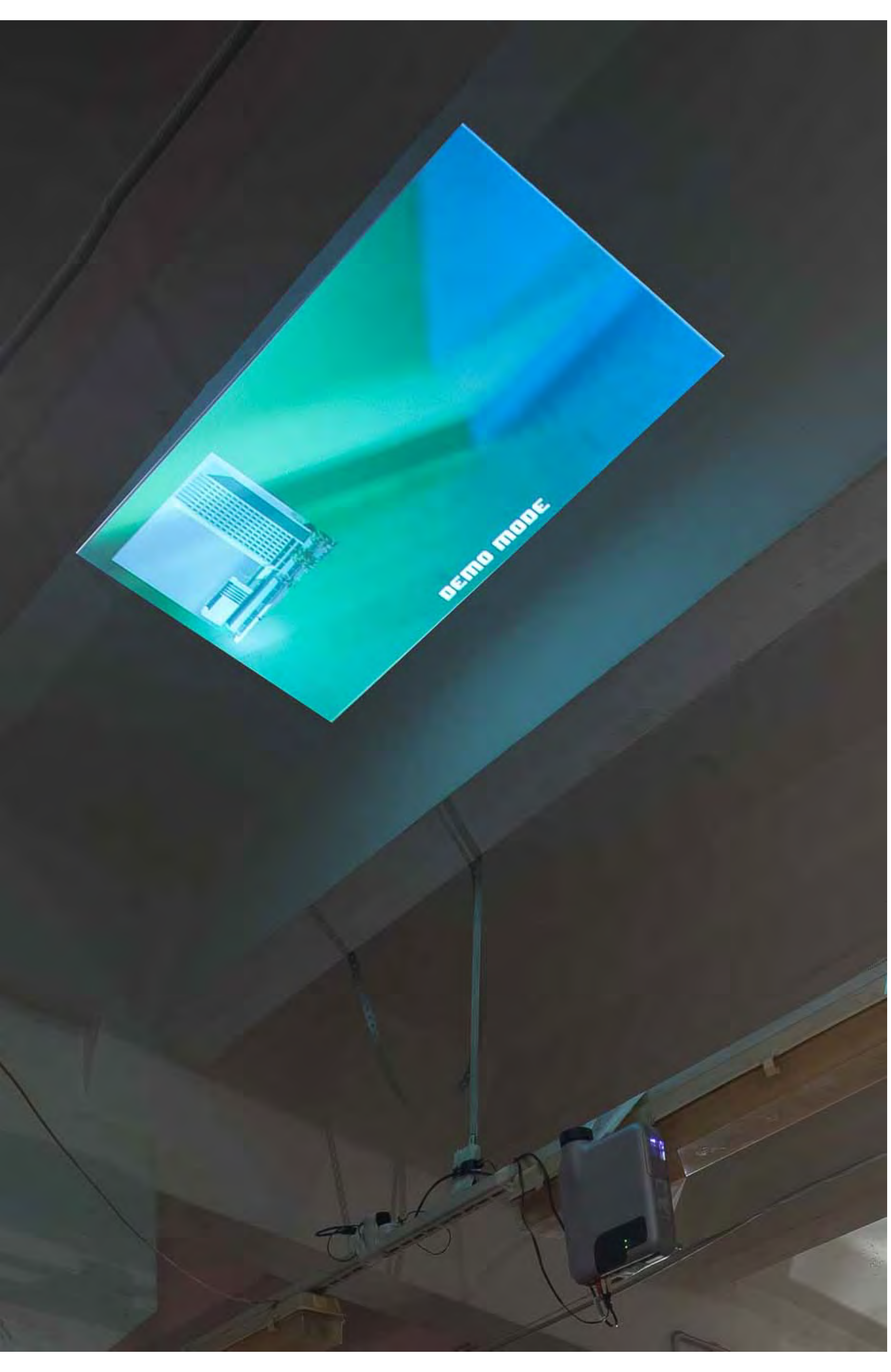












Reviewed future

2015 14.09 – 14.10 Muzeon, Moscow

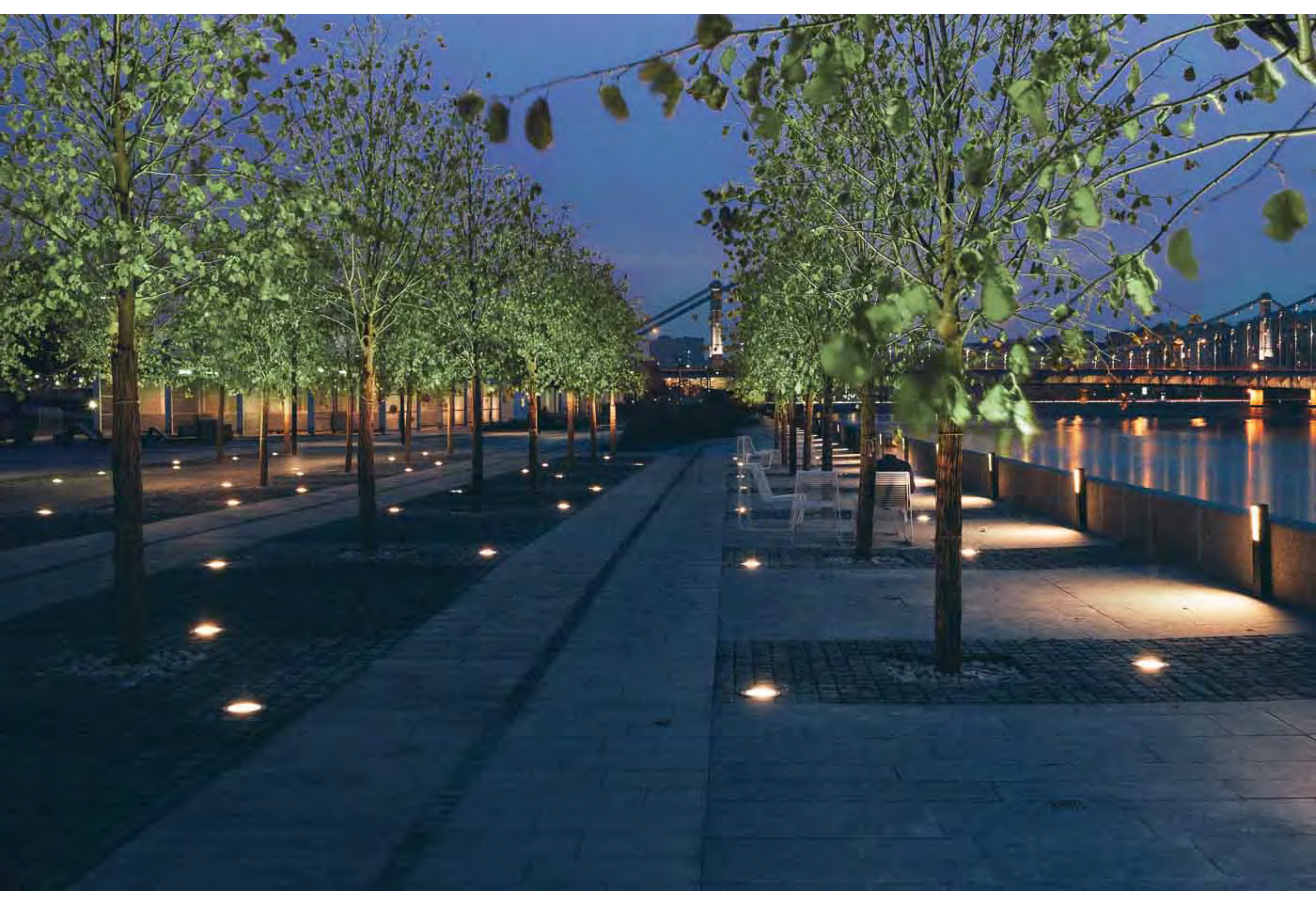
Photography series
120 x 180 cm
Production: 2015

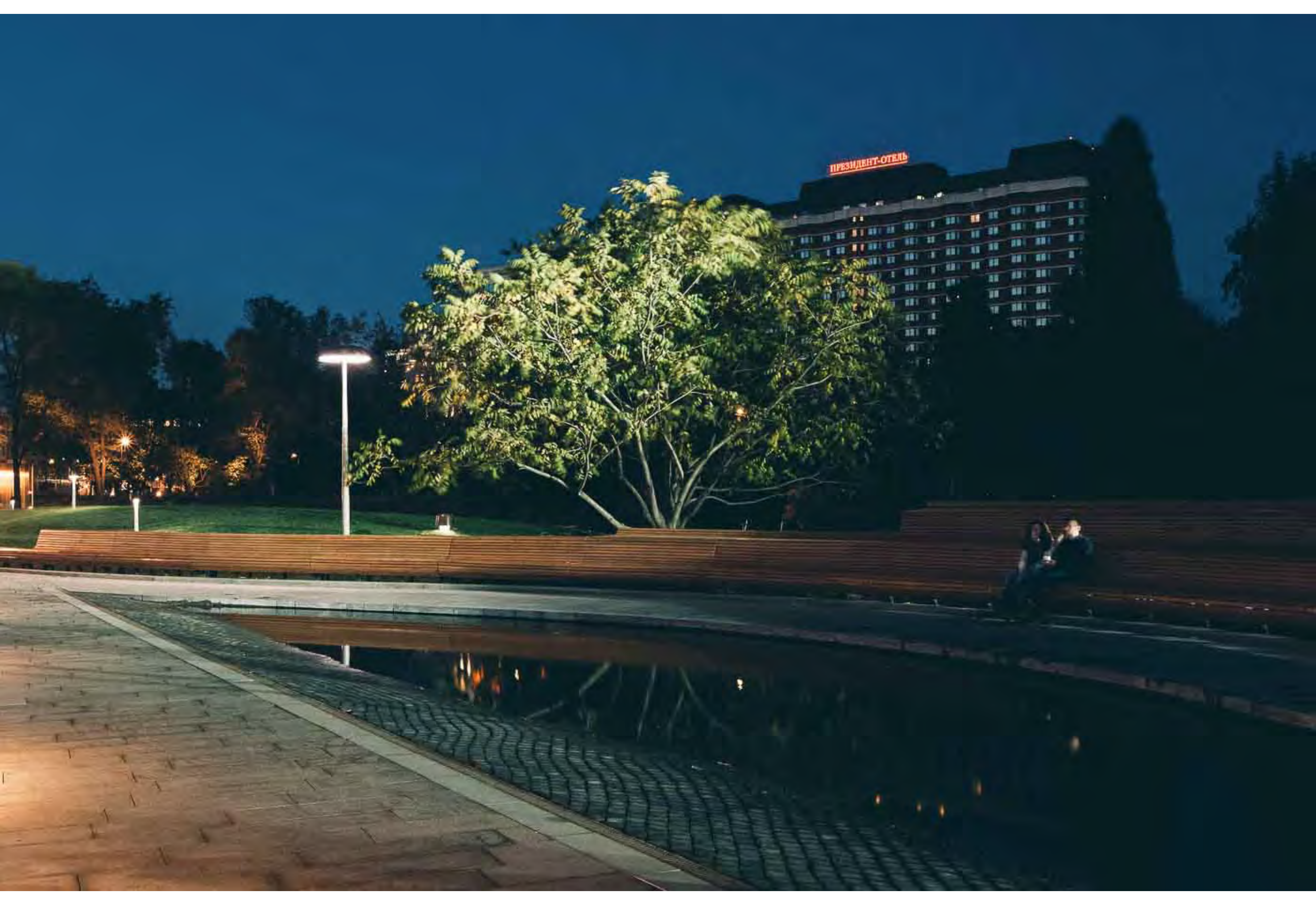
Photography provides assertions. Cameras follow us everywhere. With their help, an alternative image, another life, fictional and colorful, is being created.

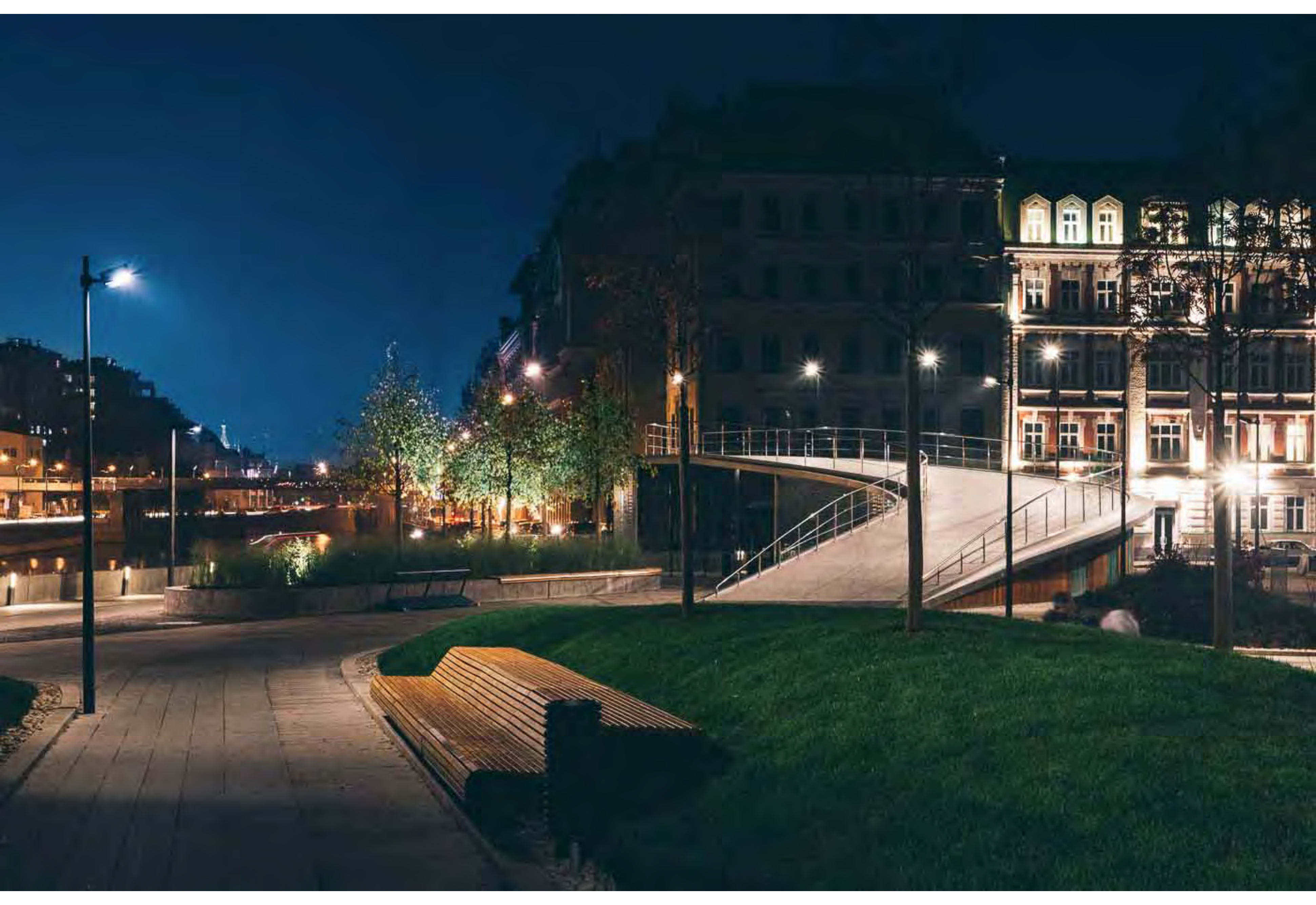
While a conscious act of taking photographs assumes participation in the process, security cameras register everything detectable regularly and secretly creating archives of crowded streets, overloaded subways, night parks, and everything with high definition resolution and stable quality.

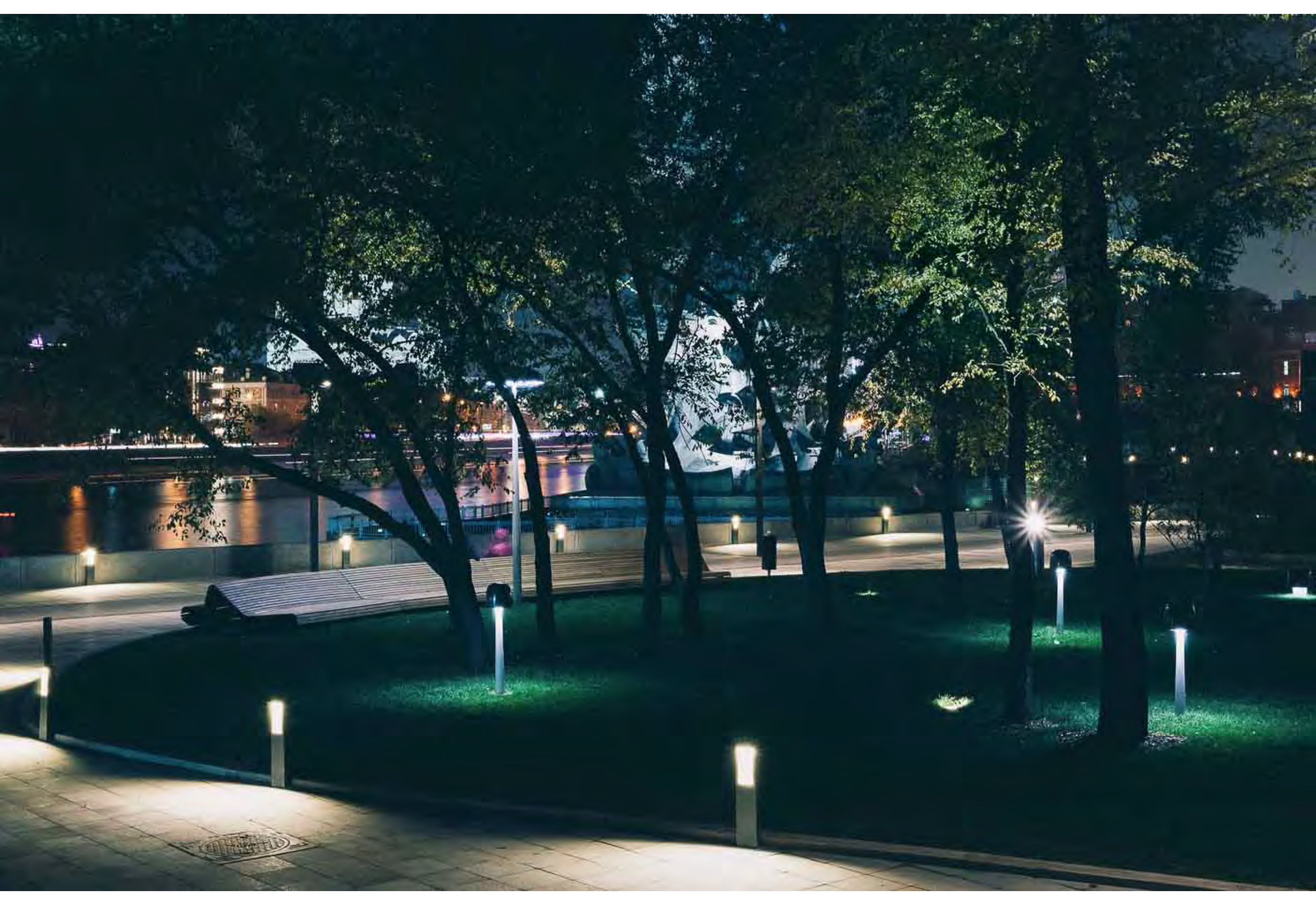
Night photographs of rare park visitors were taken from the points similar to ones of the park security cameras. Film as a medium was chosen to exclude a possibility of any control and iterations. Similarly, recorded videos from cams stored on hard drives cannot be changed or adjusted by the security staff.

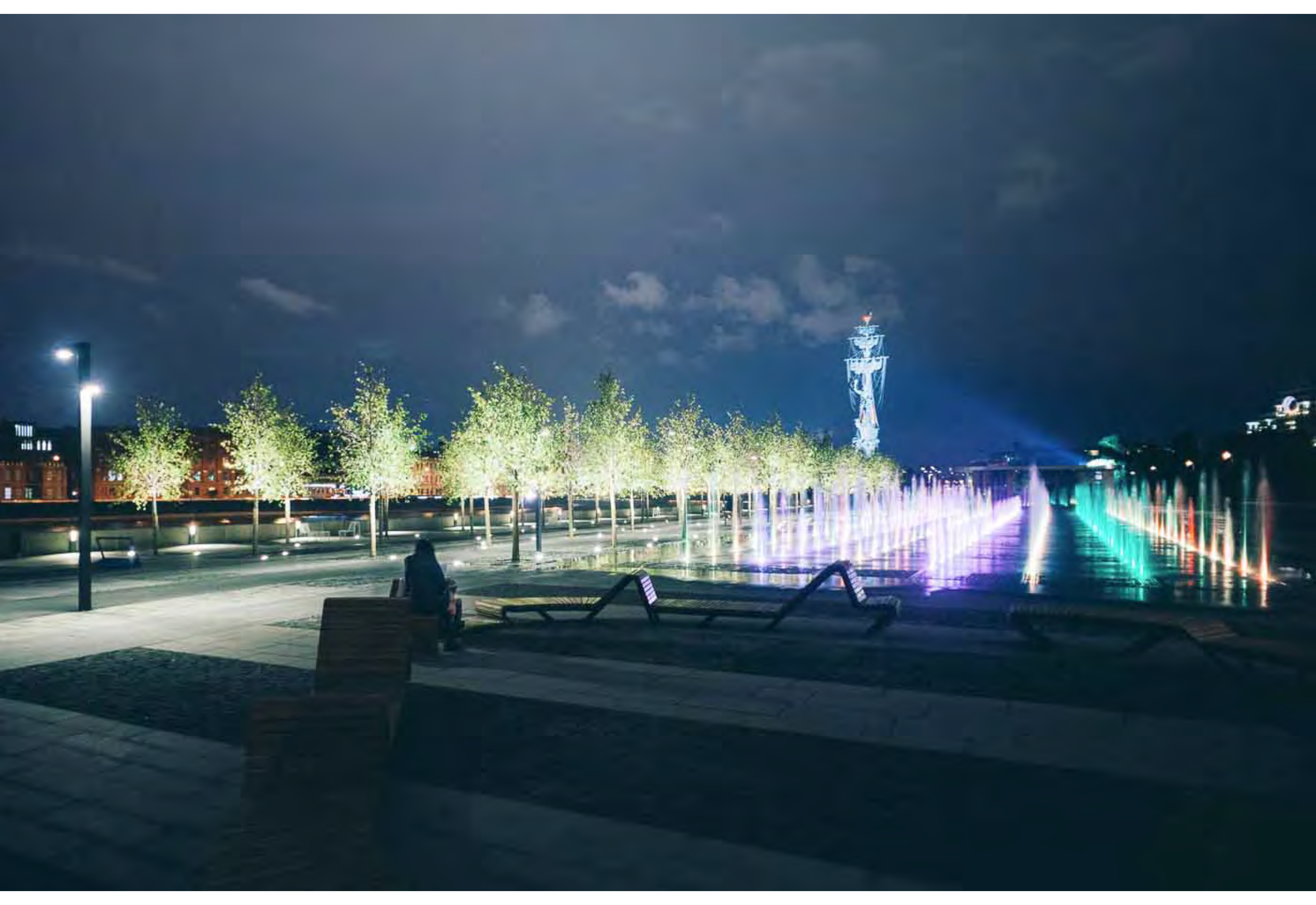
The low light condition made the shooting possible with long exposure times, blurring humans' figures and resulting in the impossibility of their identification – the second feature of night videos made by generic surveillance cameras.

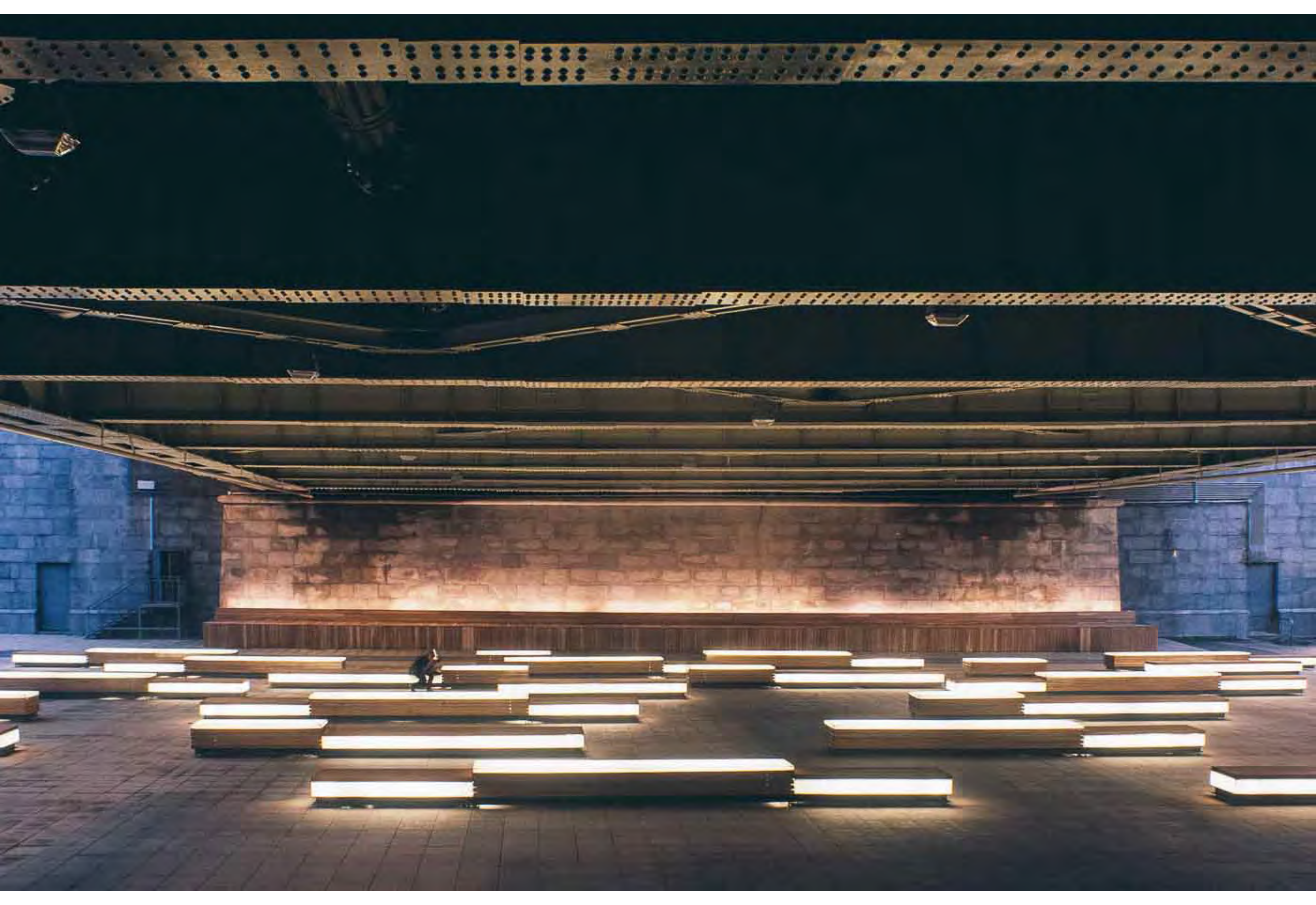












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Rumble of wheels

2012 Kempa Isle Vinnitsya Ukraine

Public sound installation
one-channel audio, loudspeakers,
computer-controlled operation

Situated in the center of Vinnitsya, Kempa isle was made artificially during the building of fortification facilities in the 16th century, and various state organizations were based there later on.

From the beginning of the 20th century, intensive tram traffic had started when bridges to the island were erected. After the World War II, town authorities laid out a park and renamed the island as Festivalny (Festival Isle). Indeed many festivals took place there.

In 2011, Roshen corporation, the Ukrainian confectionary manufacturer, hold the Southern Bug embankment renovation and set the largest in Europe floating fountain system. Kempa situated nearby has become an abandoned territory (the bridges were dismantled during the renovation).

The Roshen fountain acts as an immaterial monument to a present-day construction industry practice: enormous funds have been invested in media, light and laser projections; kilowatts of sound installed on a floating platform; in the result, we got total loss of the former functionality and destruction of the connections with the past and present.

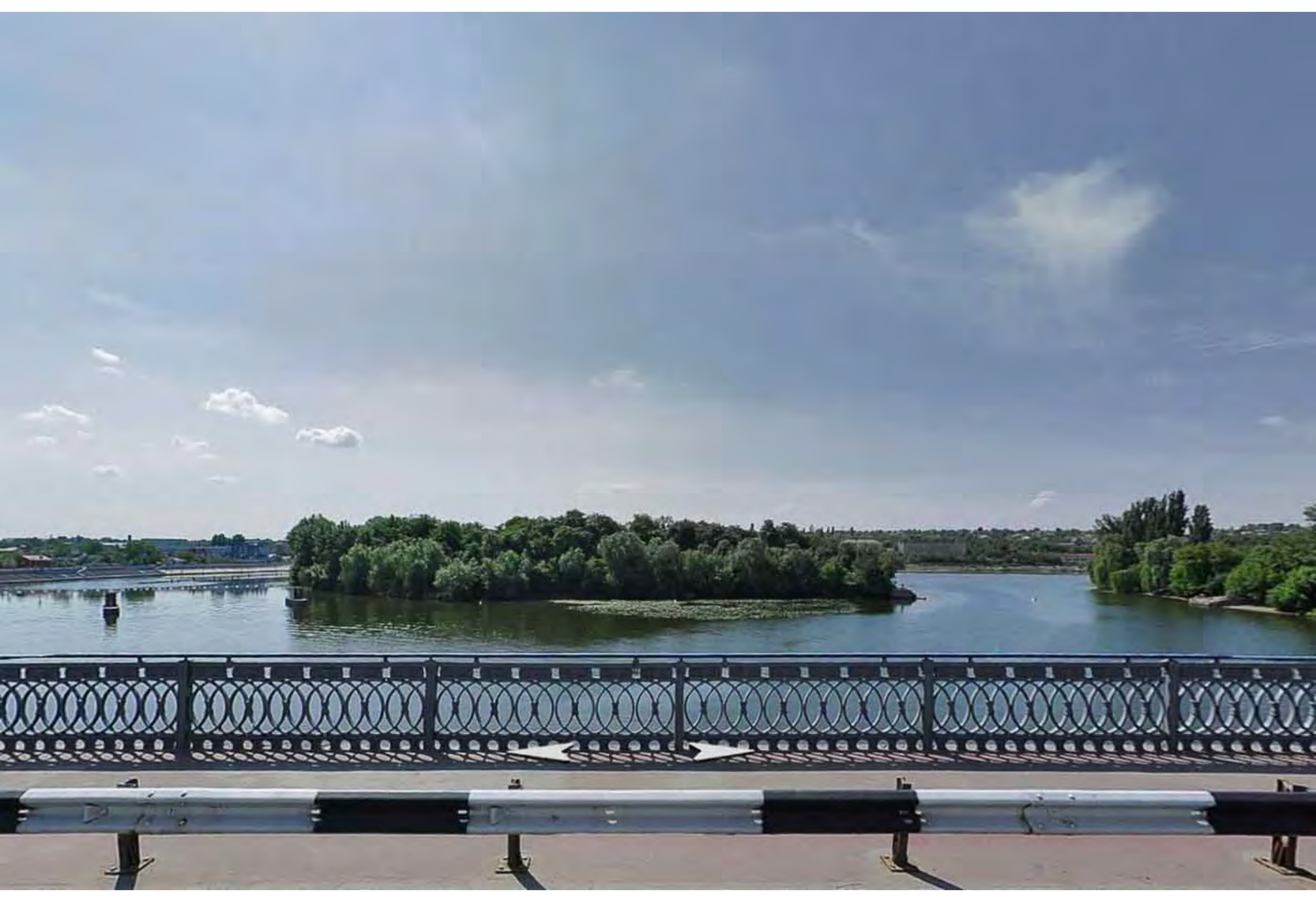
To return the presence of the island to the town, we installed two 300 watts loudspeakers on the last concrete remains. The speakers translated sounds of passing-by trams (remember the isle’s history), sounds of insects and birds living there mixed by narrated texts of unrealized island reconstruction projects.

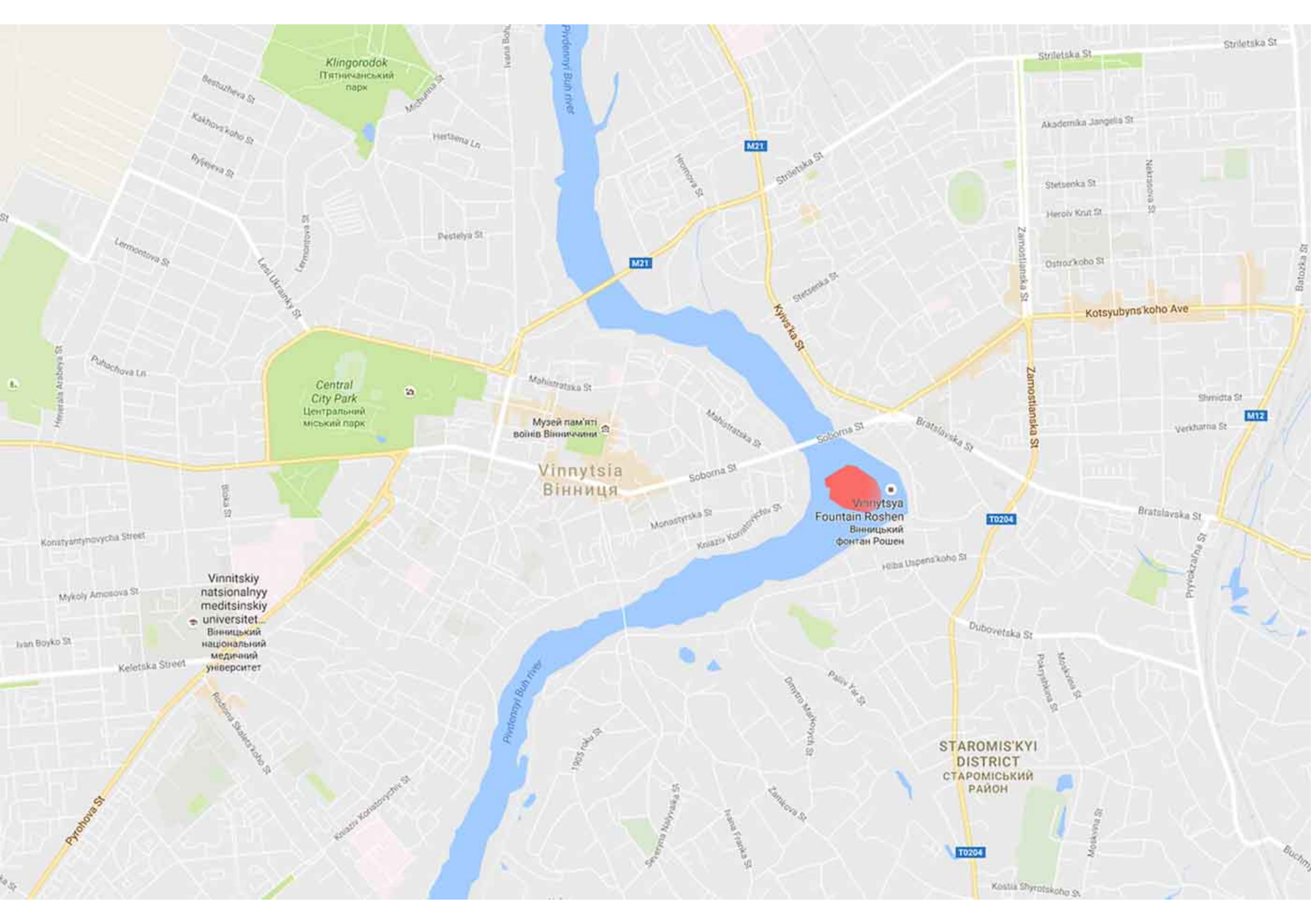
The periods of the sound system working were synchronized with the fountain silent shows in order to integrate its sounds into the official entertainment program.

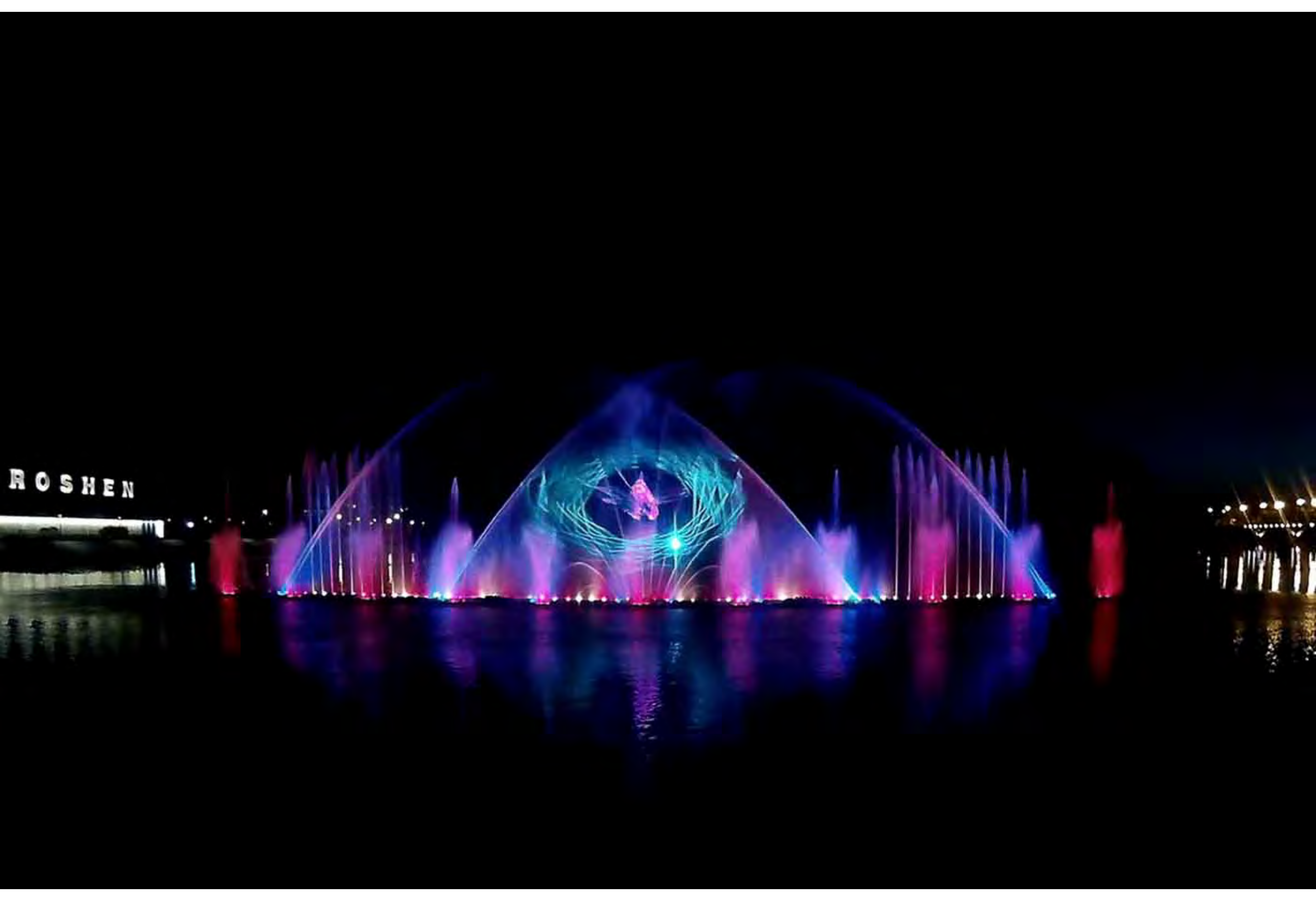
Kempa Isle sound system timetable

14:45 – 14:55, 15:45 – 15:55, 16:45 – 16:55, 18:45 – 18:55 (tram sounds/field recordings/texts about reconstruction)

22:00 – 22:30 (field recordings from the island broadcast only)







Screenshots

2011 24.08 – 08.09 Yampil Regional Museum and a private housing on Chornomortsia st, Yampil Vinnytska obl. Ukraine

Light-projection installation
Site-specific

In small regional museums, it is interesting to take into account a period that finalizes a museumification of everyday life, and the border by which the contemporaneity begins. It is clear that the last industrial and agricultural achievements documentation ended somewhere near 1991 when the USSR collapsed and museum development practically ceased for at least ten years.

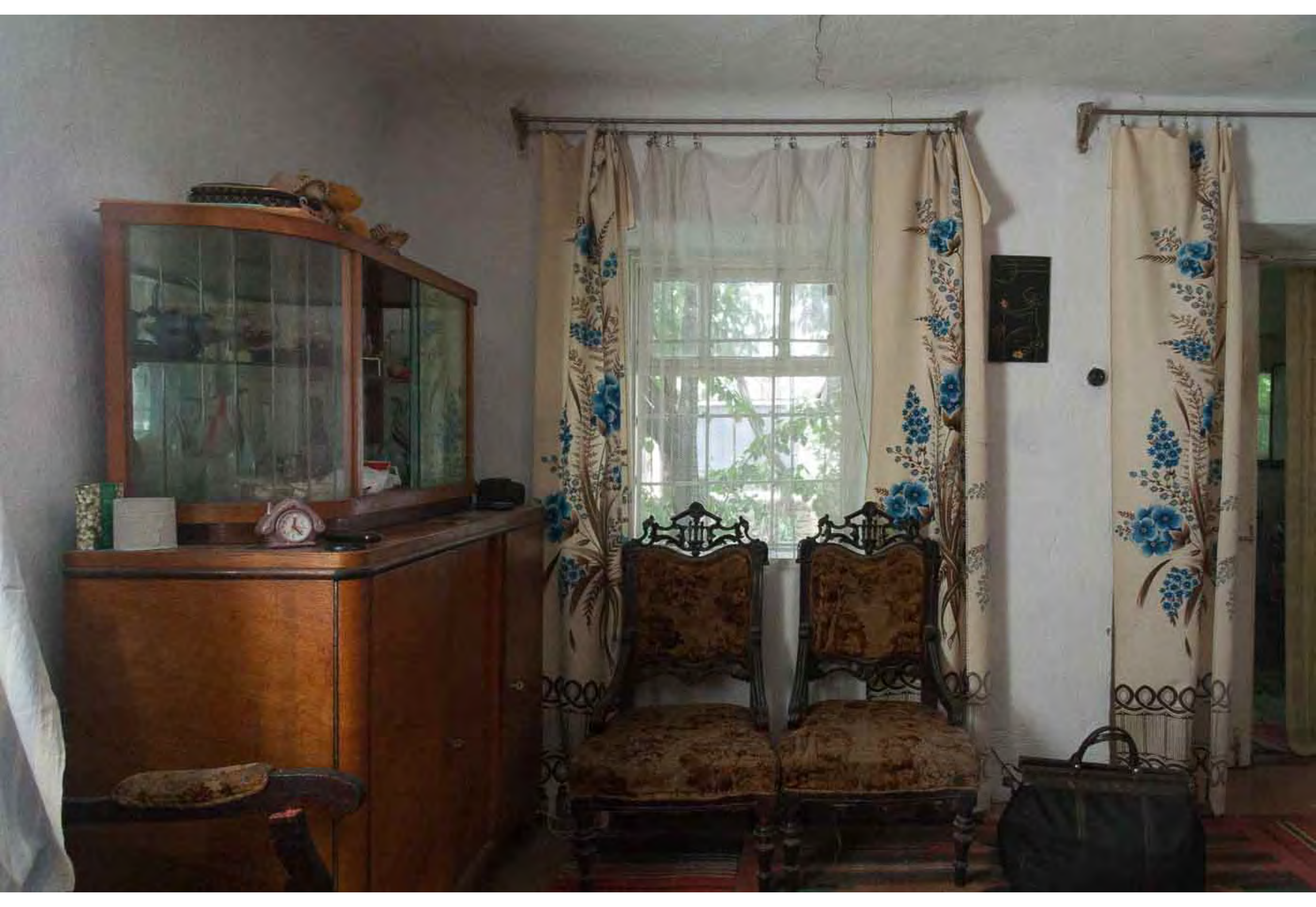
Sometimes cheap inkjet photos telling about further official events of independent Ukraine appear. These cases are rare. Moreover, installations of places where well-known persons lived and worked are usually dated not later than the beginning of the 20th century.

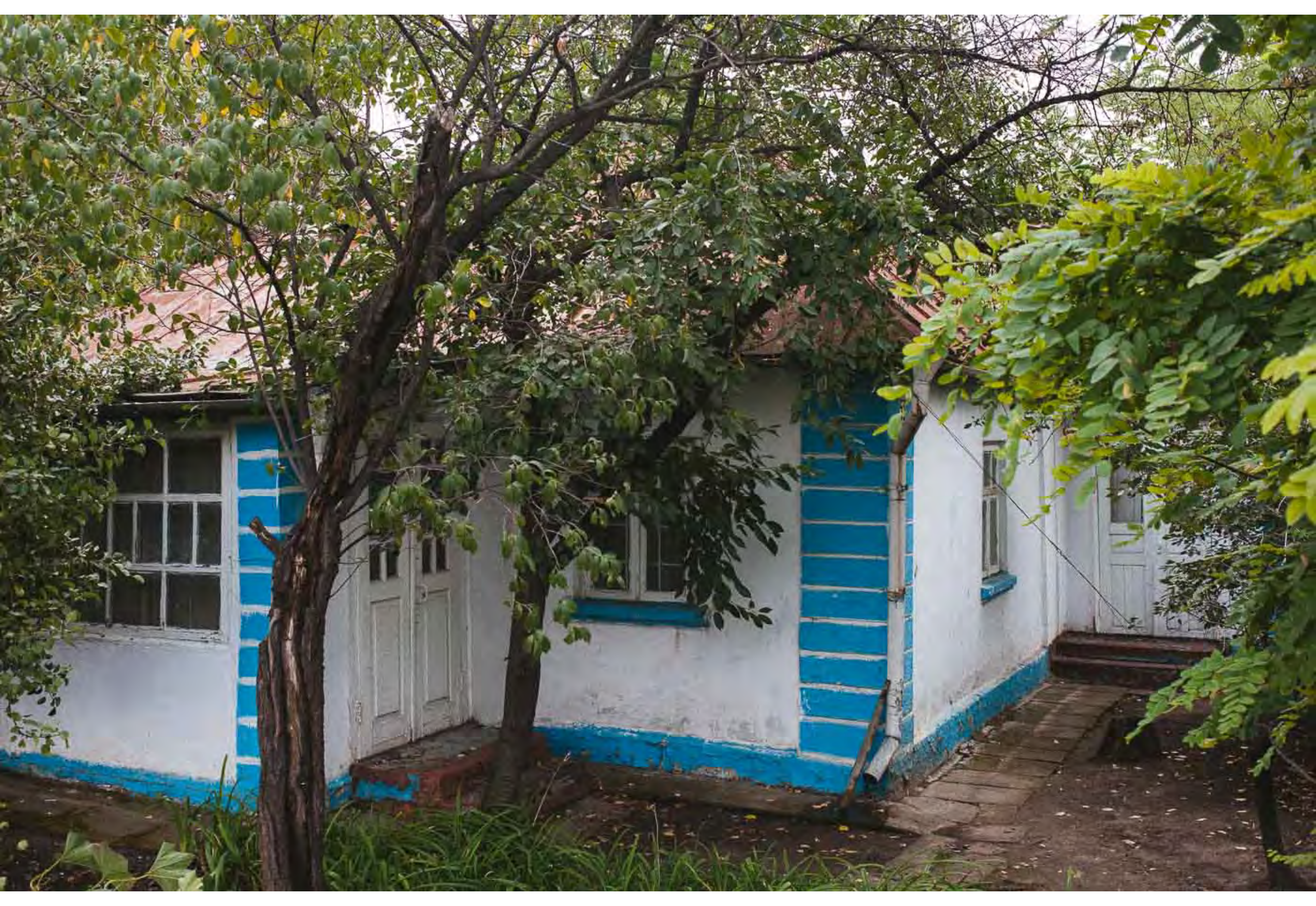
By 2011 my grandmother's residential house was unoccupied for some years; the garden and vineyard were cut down, and everything was in the state of gradual collapse and disappearance. Old furniture in the rooms of her house had some value for the Yampil regional museum researchers, and finally, the house had been opened for visitors at Town day and a week after it with the museum's support. The building itself was erected as a typical 1940s' project paid by the monetary help given to WWII veterans after the war. There are three or four similar houses in Yampil district.

Backlit prints with views from the house windows photographed years ago when grandmother was alive were glued to windowpanes in order to restore the natural appearance of the rooms. They transformed a then empty backyard into a flourishing garden. Powerful discharge spotlights were installed outside and focused on the windows to bring the effect of an eternal sunny day at any time and weather conditions, like during a motion picture filming process.

The main task of my experiments with the museum was to extend a period of everyday life available to museumification until now, but the final decision made by the museum fellows was positive only because of old furniture from the early 20th century. The contemporaneity remained transparent for them.

Video documentation with excursion tours held by museum fellows remained in its archive and may appear here sometime. Another project with similar intentions was done in Moscow later.





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Suburbia/Screw

2018 Voronezh Center for Contemporary Art (VCSI); Voronezh, Russia

Series of 350 photos (presented via Instagram and as original 35 mm negative film) with 4-channel acoustically mixed audio composition
Duration: 3h 12′ 09″

Coordinated by Tatyana Danilevskaya and Nikolay Alekseev

The history of Suburbia begins in 2014. Realizing that I was not able to create a consistent image of the Moscow region without regular traveling through it, I began to try to fill the gap with the help of Yandex and Google panoramas, Flickr albums and other resources. Passive selection did not bring the desired result, too many blind spots remained. Something new was supposed to be invented.

In May 2014, I created the Suburbia channel on Zello, a popular walkie-talkie application among truck drivers, and began to search for users who moves around the region regularly, giving each one interested in the idea a cheap mechanical camera with some new color film rolls and coordinating the directions and routes for more uniform coverage of the area. Drivers were free to choose when and where to take photographs.

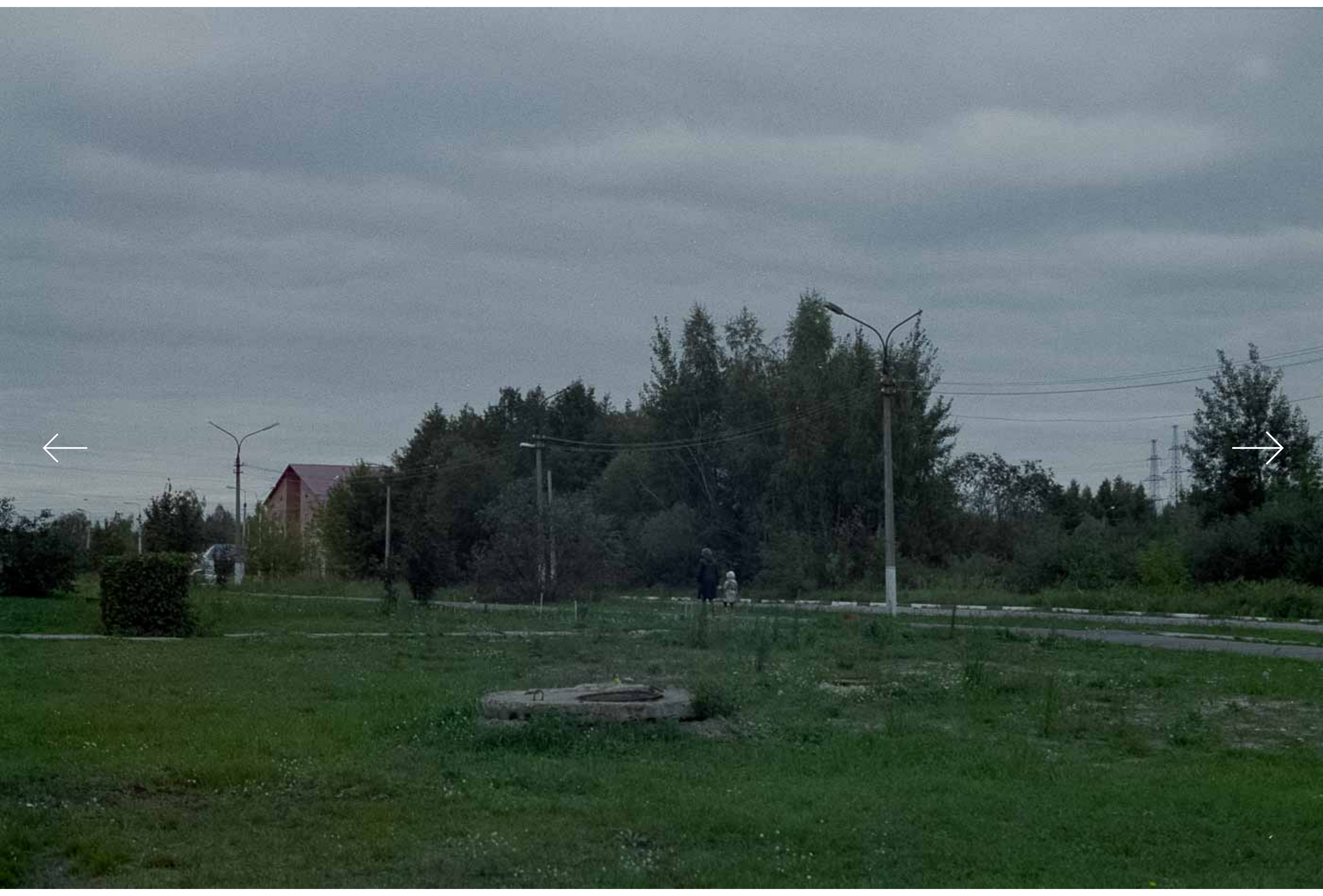
The project could last as long as necessary, but in April 2017 Zello service, which was used actively during protests against the introduction of the *Platon* electronic toll system for trucks, was blocked in Russia, and that meant my project should stop. In total, 350 out of 1600 frames were selected, as I excluded material with technical problems.

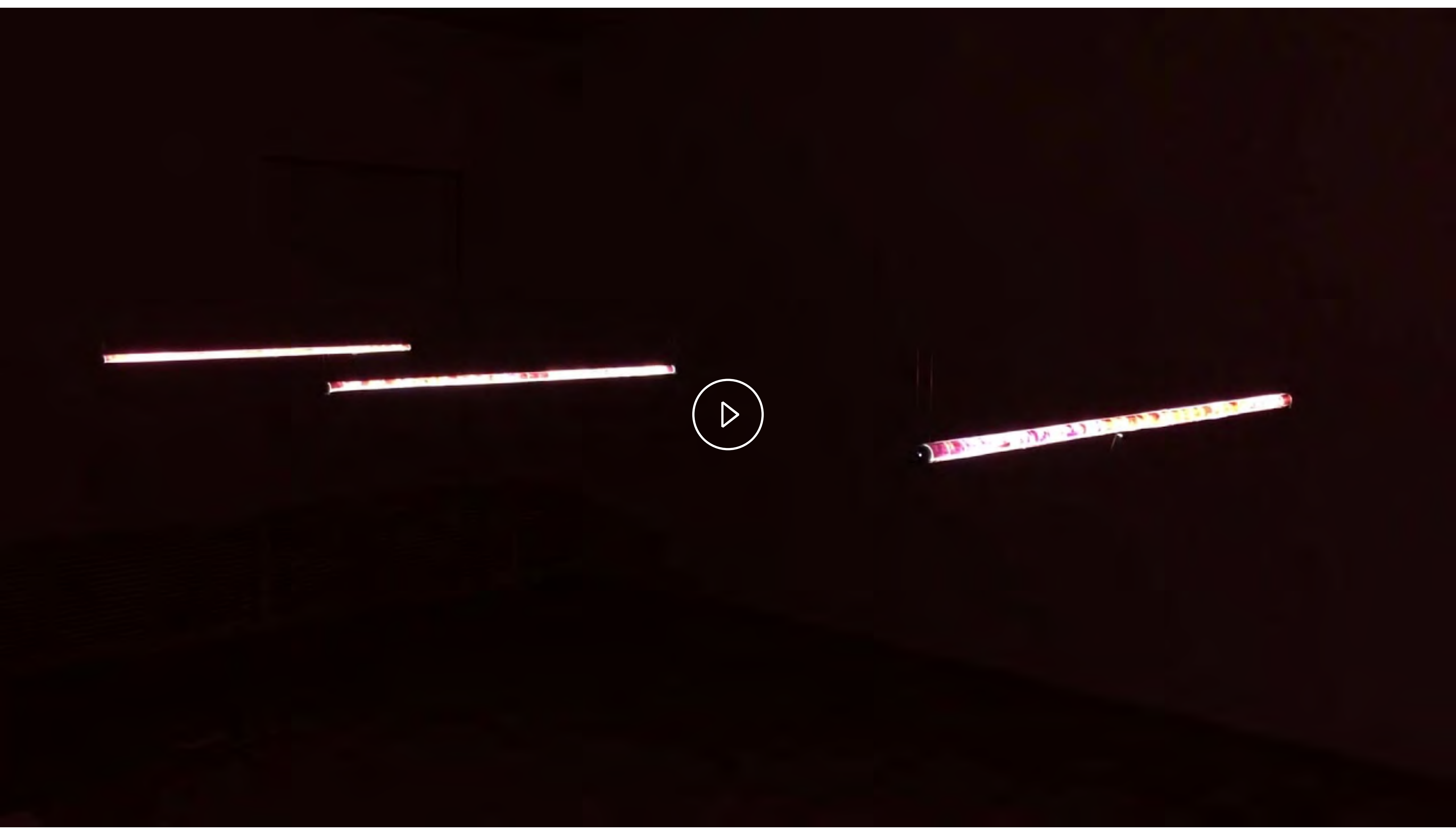
"Following Part 2 of Art. 15.4 of Federal Law No. 149-FZ *On Information, Information Technologies, and Information Protection*, telecom operators will restrict access to Zello Inc. services on Russian territory," Roskomnadzor reported on its webpage.

The images appear regularly on the author's Instagram page (or can be found via tags #suburbia and #cityscanning).

Original negatives and sound compositions, created from Zello talks and intermediary noises during communication with the drivers, were on view at Vozonezh Center for Contemporary Art

Thanks for Tatyana Danilevskaya, Nikolai Alekseev, Anna Levitskaya, Elena Vaneeva, and all VCSI residents and supporters!





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Sunset of 194…

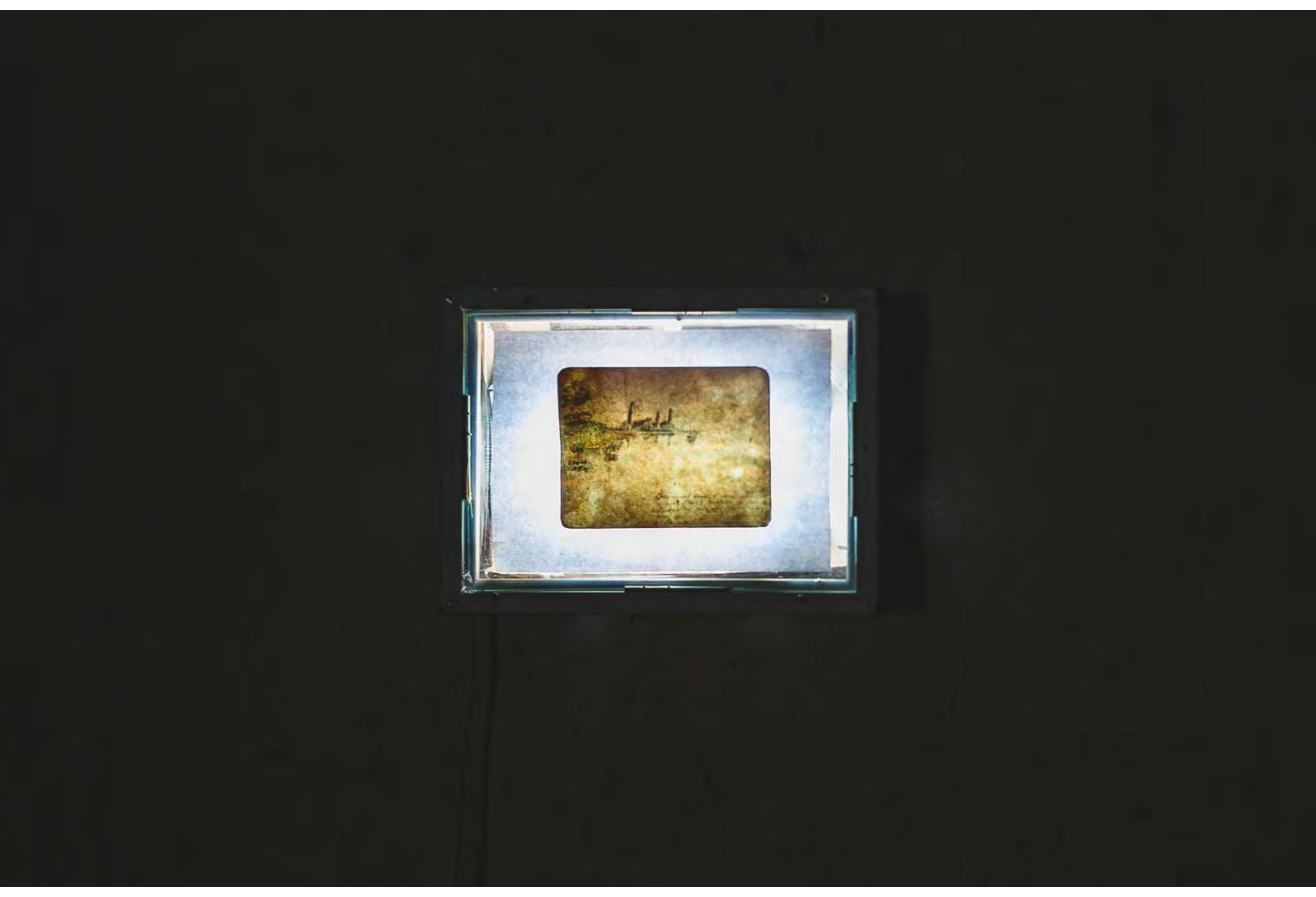
2017 25.02 – 11.03 Rudomino state foreign literature library exhibition hall, Moscow

Audiomechanical installation,
letter with illustration from author's family archive
Dimensions: 40 x 26 cm
Production: 2017

The picture was sent by mail from Eastern Germany to Ukraine three times within five years and returned to the sender by censors each time.

Democracy was proclaimed as a fundamental principle in the Constitution of the USSR, and a similar provision appeared in the primary document of the GDR of 1949. Citizens were granted democratic freedoms (of speech, press, meetings, unions) including freedom of correspondence, which had not changed communication control agencies behavior at all.

The letter appeared at the addressee only in the early 1990s. For the exhibition, it was supplemented by new means of expressiveness – a postcard musical generator and a mechanical effect of the subtle air movement, a kind of air of time.



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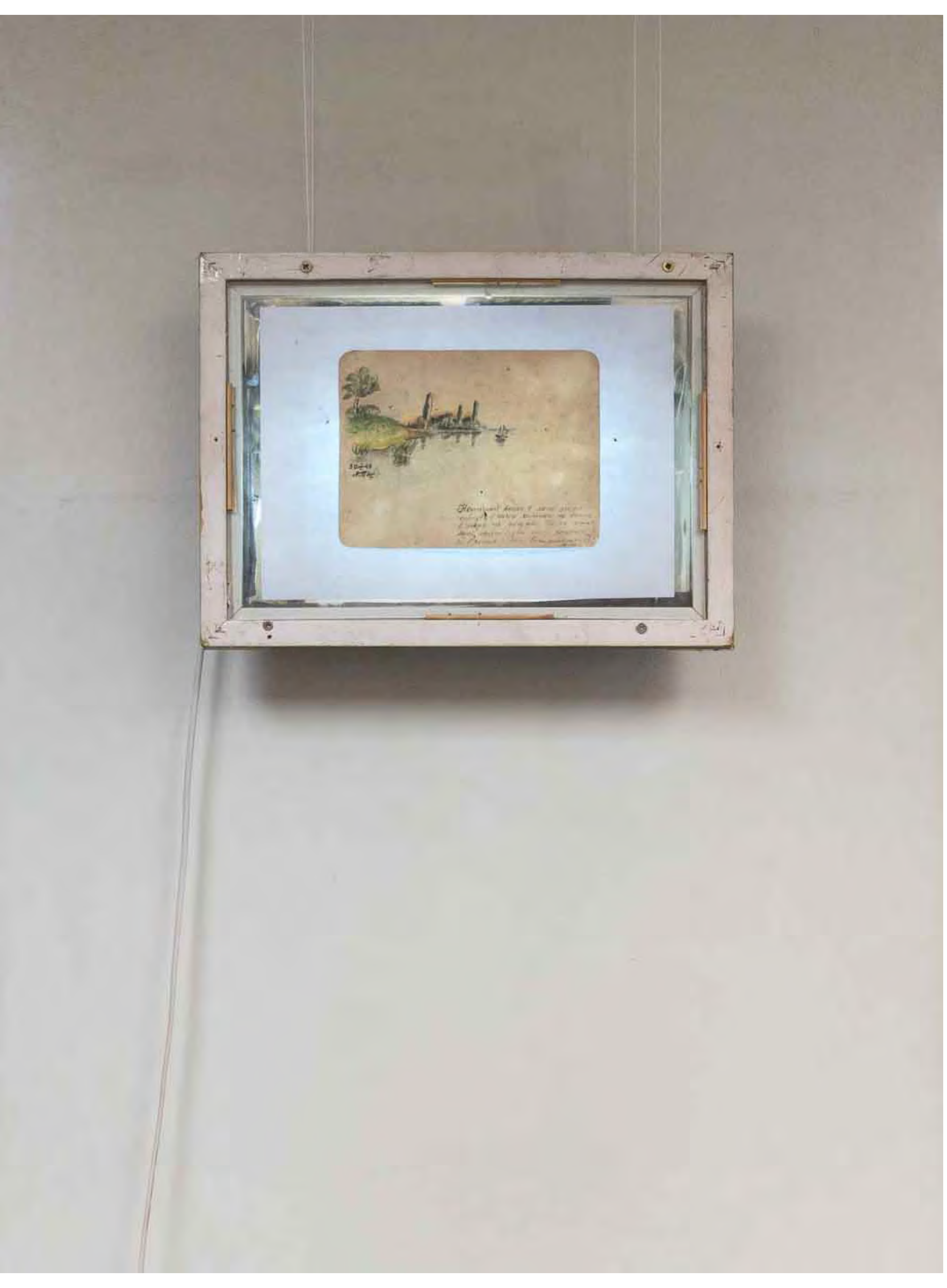
ВАЛЮТУ – нам, а не чинам!
ДЕМОКРАТИЯ – ЭТО СВОБОДНЫЕ ОТ ГОСУДАРСТВА ПРОФСОЮЗЫ
СОБСТВЕННОСТЬ – НЕ ДИРЕКТОРАМ А РАБОТНИКАМ
СВОБОДУ НЕЗАВИСИМОМУ



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While the border sleeps

2012 Yampil Vinnytska obl. Ukraine

Light-controlled installation

Borders cannot arise in a moment. A long trail of increasing opacity follows formal agreements and treaties: time is needed to break valuable connections and acquaintances among people and businesses, and to redevelop new ones according to recent economic factors and sometimes illegal activities like smuggling.

For a long time I observed the process of border arising between Ukraine and Moldova, former Soviet republics, down the Dniester river. Despite all formalities and penalties, illegal transportation was going on beyond big towns and check-points.

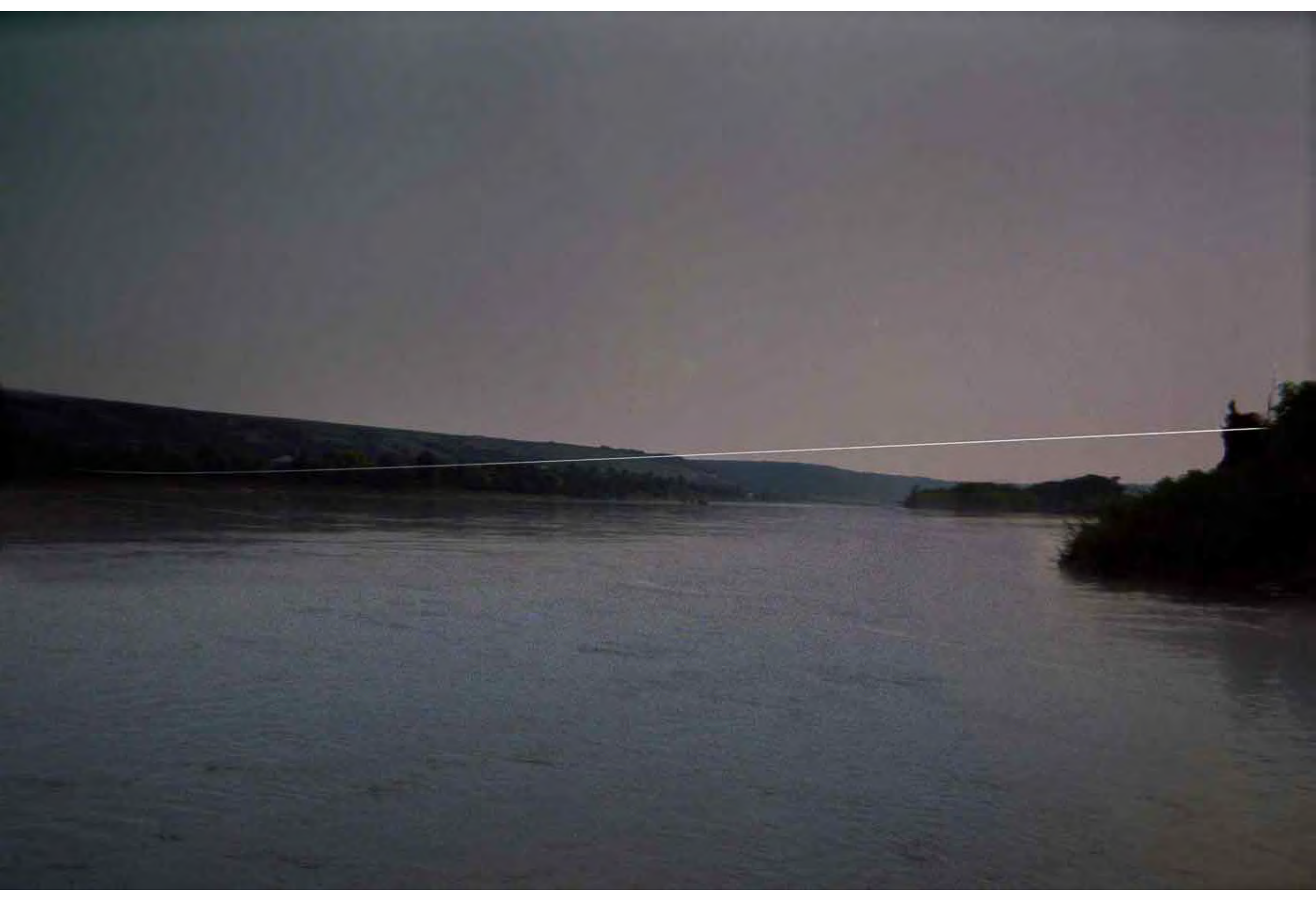
Yampil, a small Ukrainian town, attracted Moldova farmers from Cosăuți and Iorjniţa villages who crossed the river by oars and boats, especially on fair days.

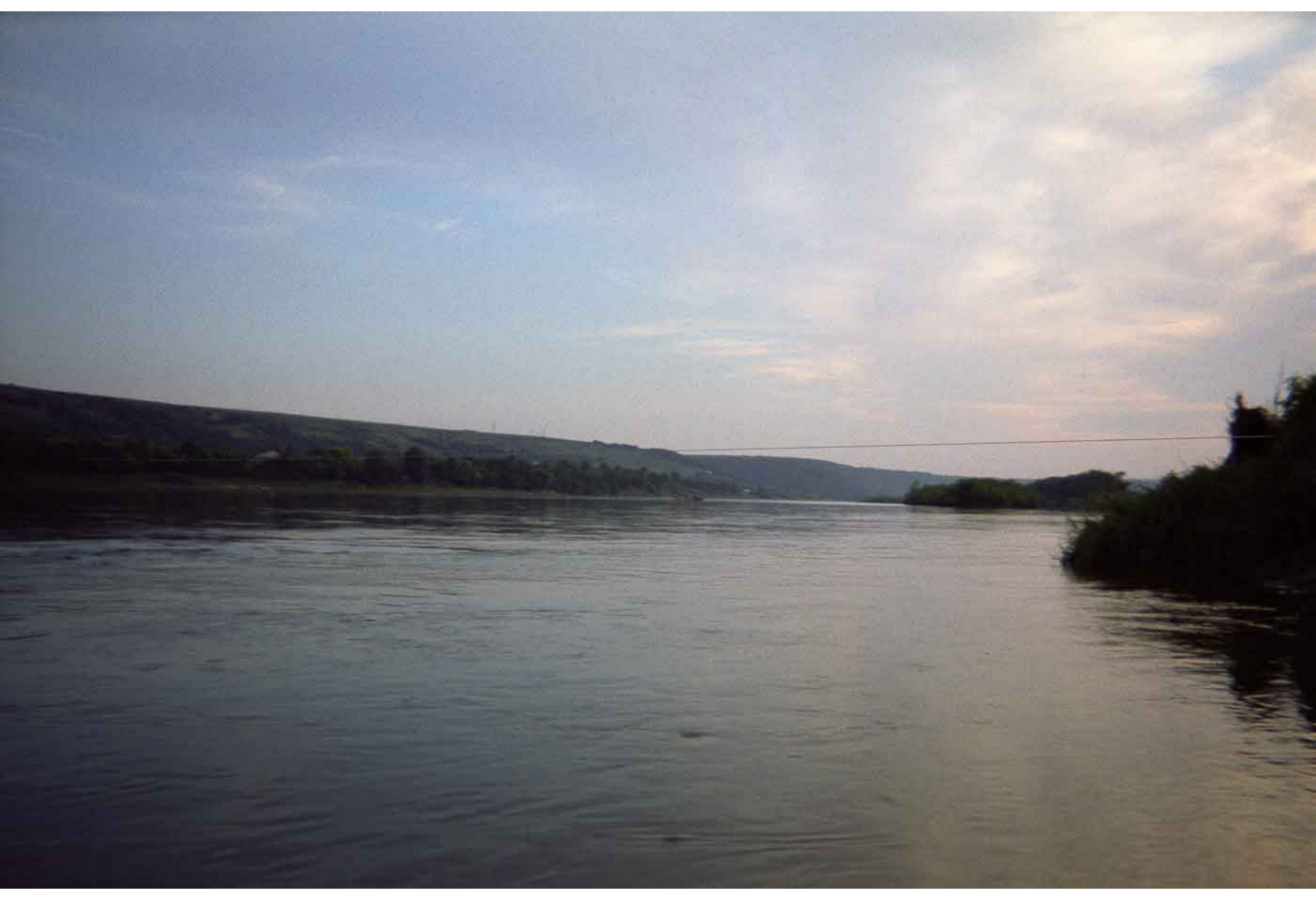
Gradually transport flow between the countries decreased. The number of boats usually stood by the river declined from year to year, and the banks seemed to slide apart because of their disappearance.

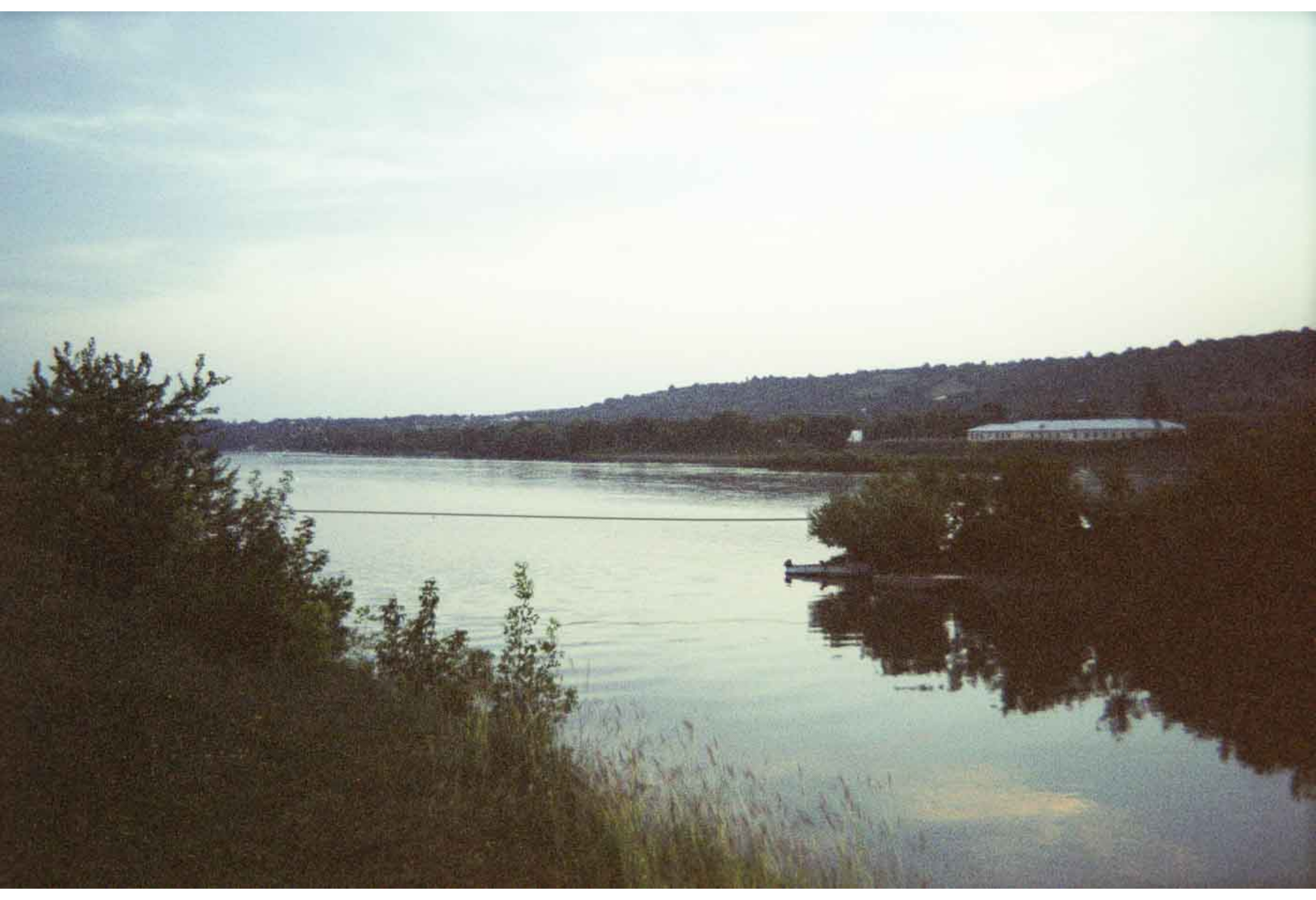
The led rope was installed as a reminder of the past common route across the Dniester, and that rope was supposed to prevent the countries from moving away further. At least, symbolically.

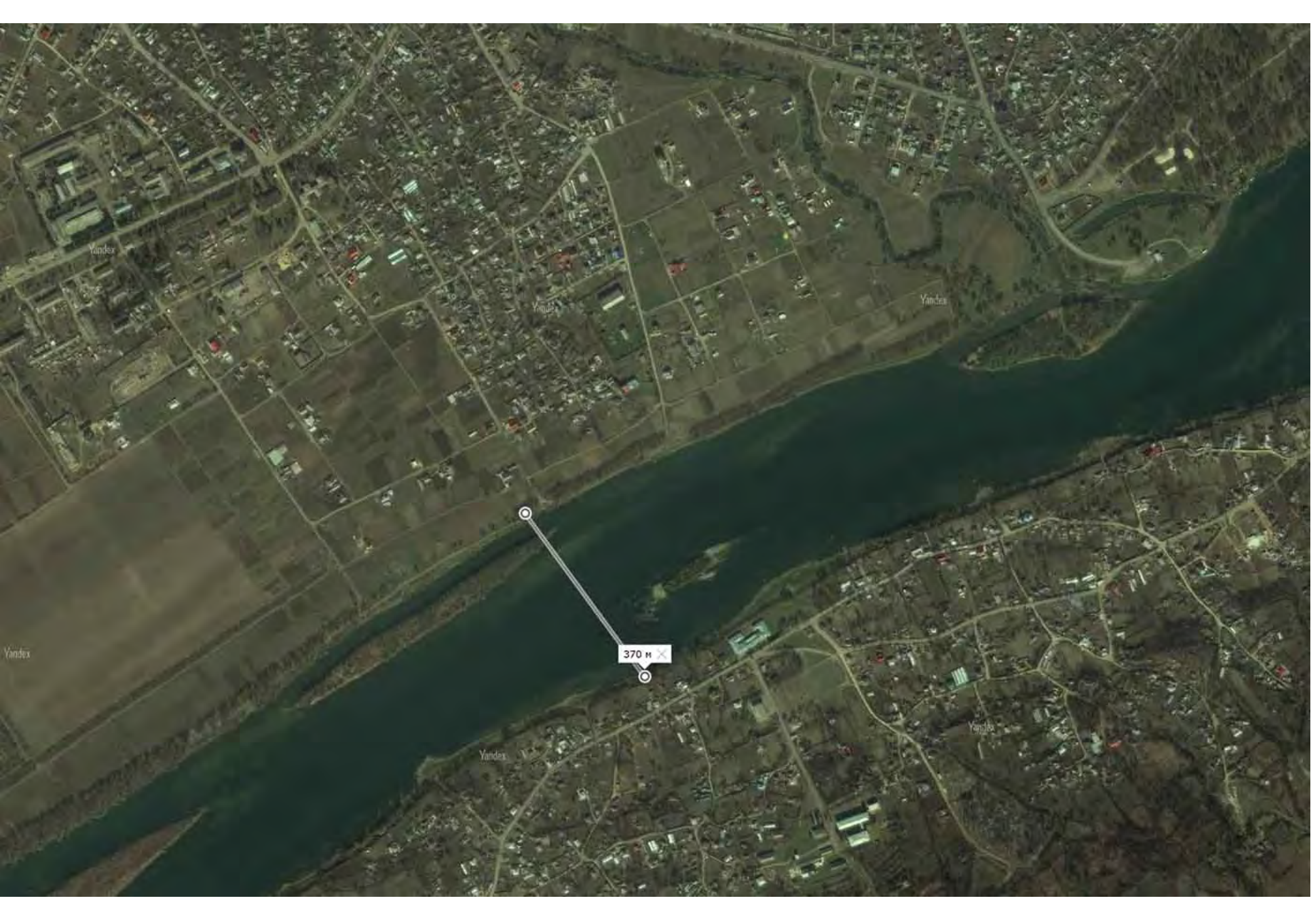
The lights turned on every night and went off at dawn automatically. Of course, this installation like any other on a state border could not be mounted with official approval, so legally it was an anonymous construction.

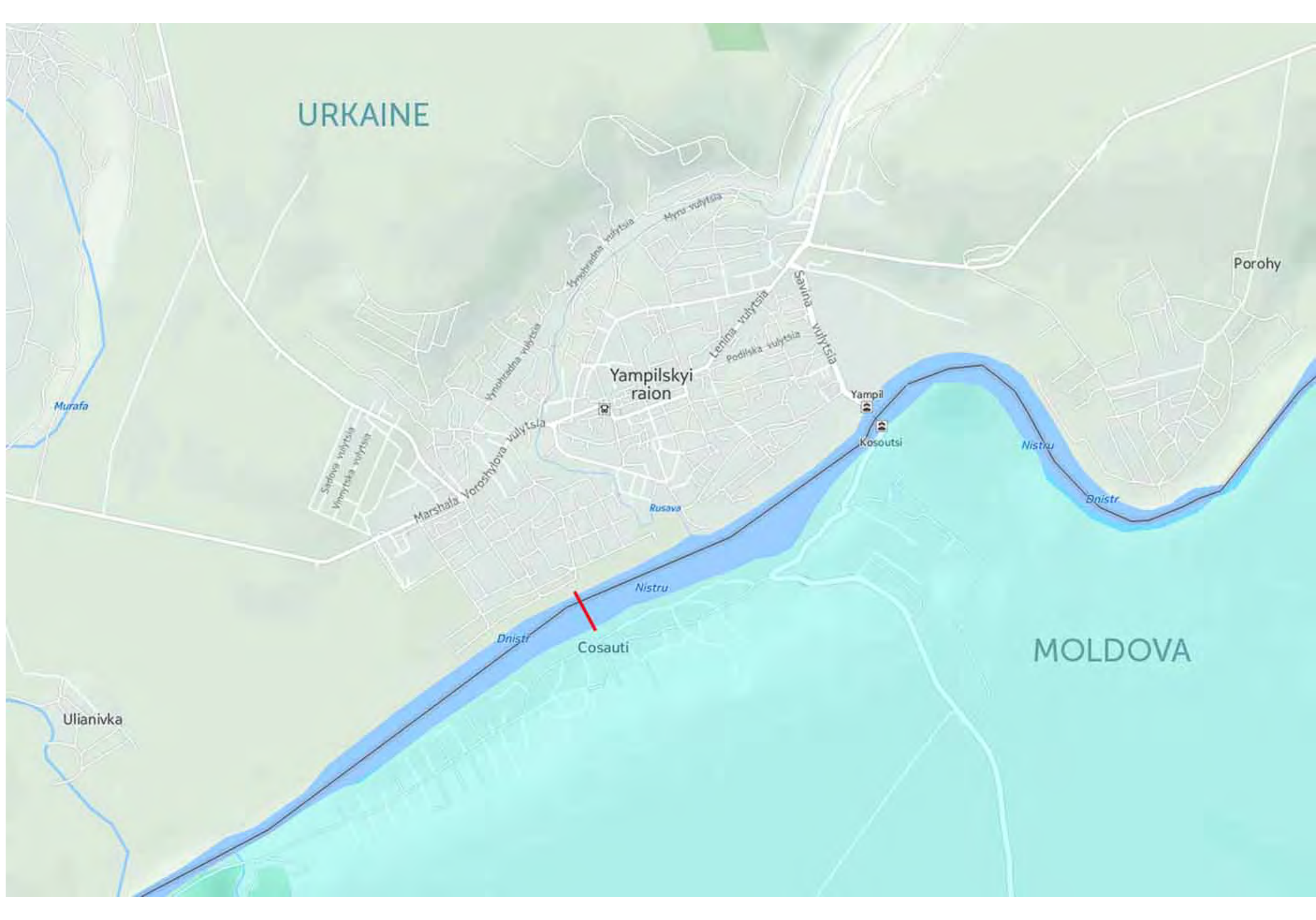
The rope was in operation for about a week after its installation, and then it was disappeared.











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White noise of autumn evening

2012 Moskovsky Moskovskaya obl. Russia

Sound installation
one-channel, four speakers

Traffic noise is considered as disturbance, and possibly one of the most troublesome noises to avoid.

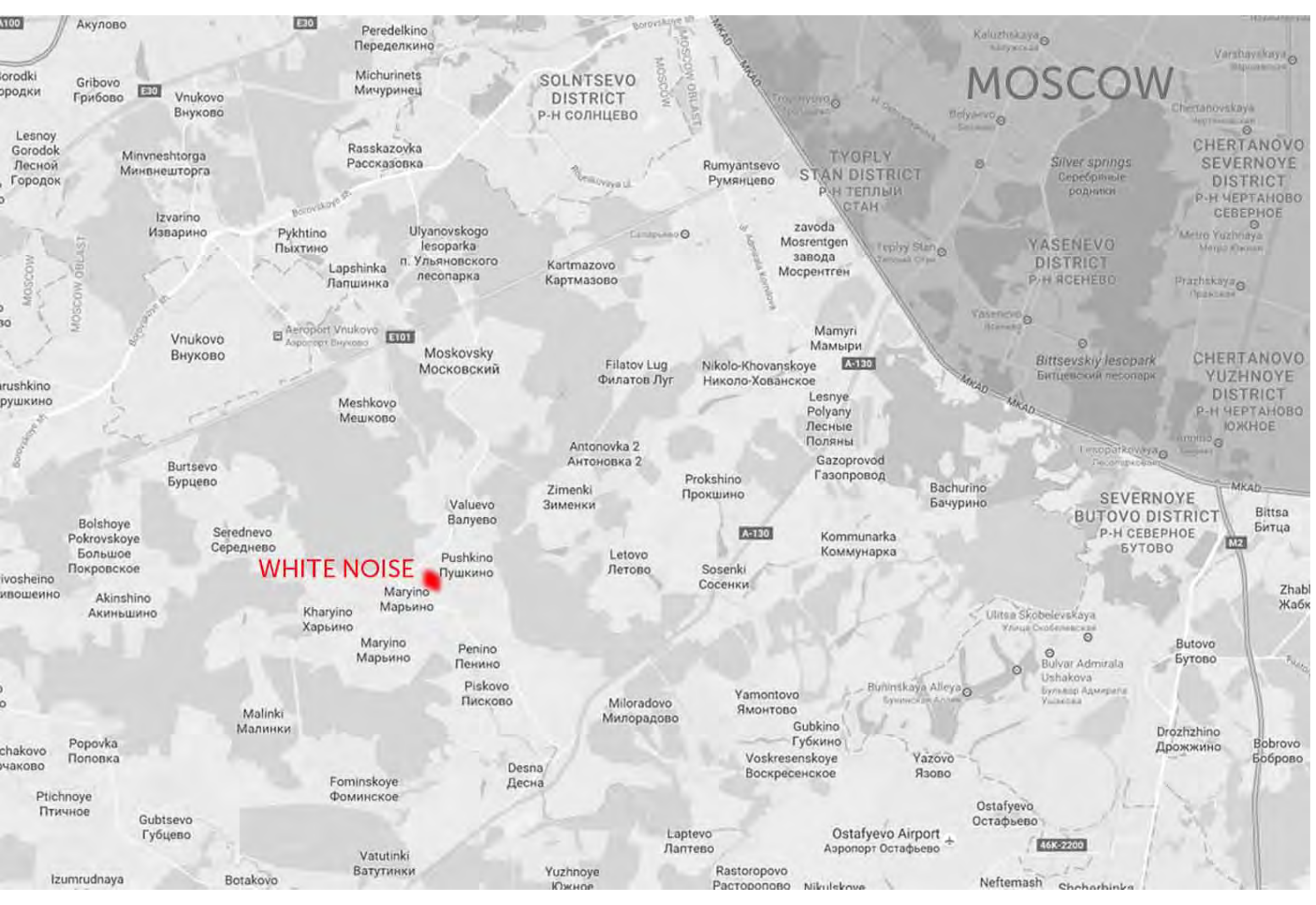
No one living in cities and their suburbs can feel free even in parks or local forests: noise is everywhere (and Moscow is one of the highly noise-polluted cities in the world).

One way of reducing annoyances of traffic noise is to build noise barriers, but there is another method, more environmentally friendly – to mask it with constant or slowly variable full spectrum sounds, such as rain, stream clattering, wind, or even pink or white noise with adaptive volume and tone adjustments.

Finally, white noise with low-frequency modulations was chosen as an optimal option from the point of amplifier efficiency and power consumption.

When listening to that noise for about 5 minutes, listeners (or, to be truthful, unlisteners) could realize that traffic noise had been disappeared along with the masking one (subjectively, of course).

The installation was set up near our studio in Maryino village and worked every weekend’s evening for one month.



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Г5—54 project

2015 Elektrozavod gallery, Moscow – ongoing

Audiomechanical installations,
interactive and tactile objects,
compact cassette releases

Г5—54 is a sound-centered project based on analog electromechanical audio generation and synthesis, named after the widespread Soviet video pulse generator, which is used as the main audio-effect trigger controlled by audio signals of the most powerful FM- and TV-stations available on the area.

The goal it manifested at its first appearance could be defined as the mechanism of strengthening connections between the experience of sound as a performative continuance and the impression of images, texts, and objects as stable and constant entities.

The majority of Г5—54 work presents audio as sound sculptures, formed and supported by tangible objects, unique acoustics of places and analog limited releases.

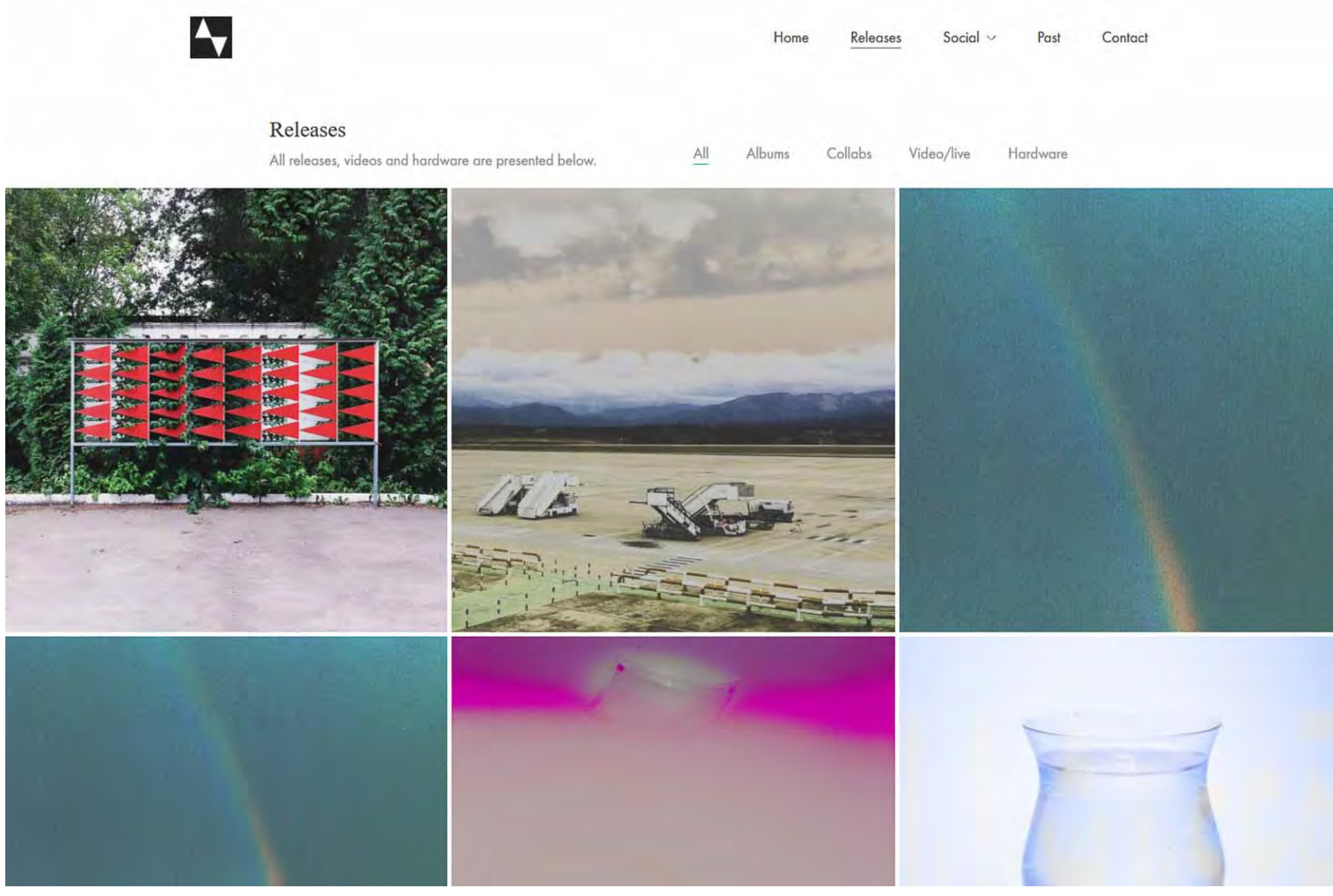
After the first presentation, Г5—54 has become an independent long-term collaborative sound project; now it has its separate webpages,

- g5-54.com,
- g5-54.bandcamp.com,
- archive.org/details/@g5_54,

and is at its most active state these days.

Home Releases Social Past Contact

Hardware workshop
Based in New Moscow.



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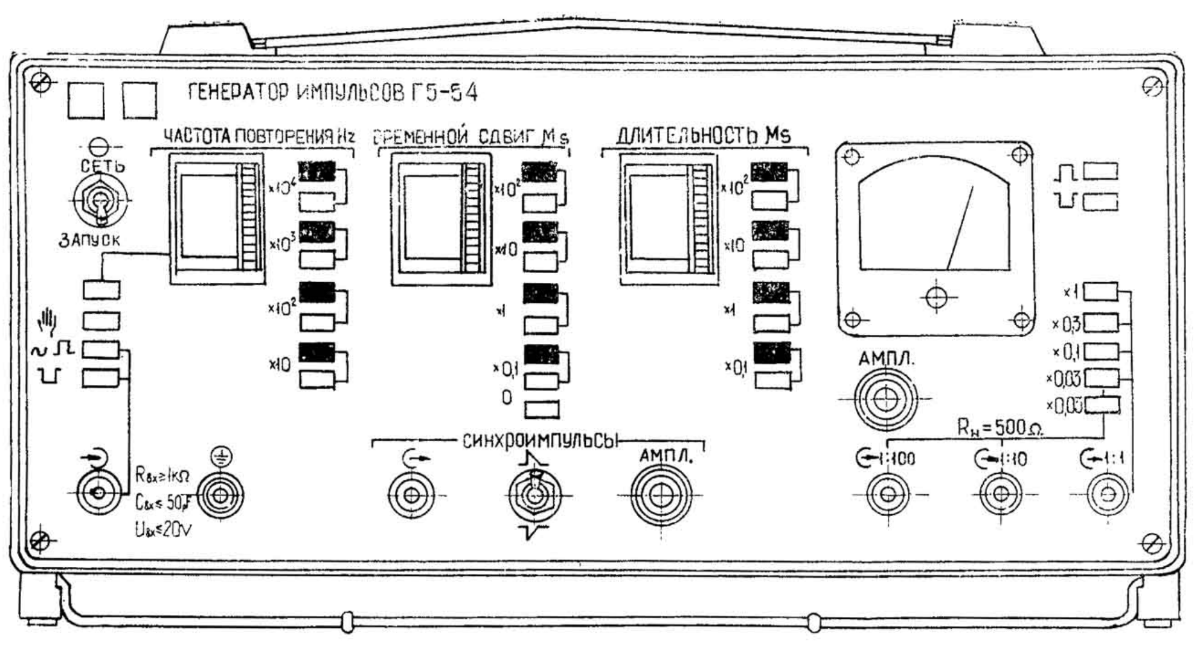
Releases

All releases, videos and hardware are presented below.

All Albums Collabs Video/live Hardware


ГЕНЕРАТОР ИМПУЛЬСОВ Г5-54
ЧАСТОТА ПОВТОРЕНИЯ Hz
ВРЕМЕННОЙ СДВИГ Ms
ДЛИТЕЛЬНОСТЬ Ms
СЕТЬ
ЗАПУСК
СИНХРОИМПУЛЬСЫ
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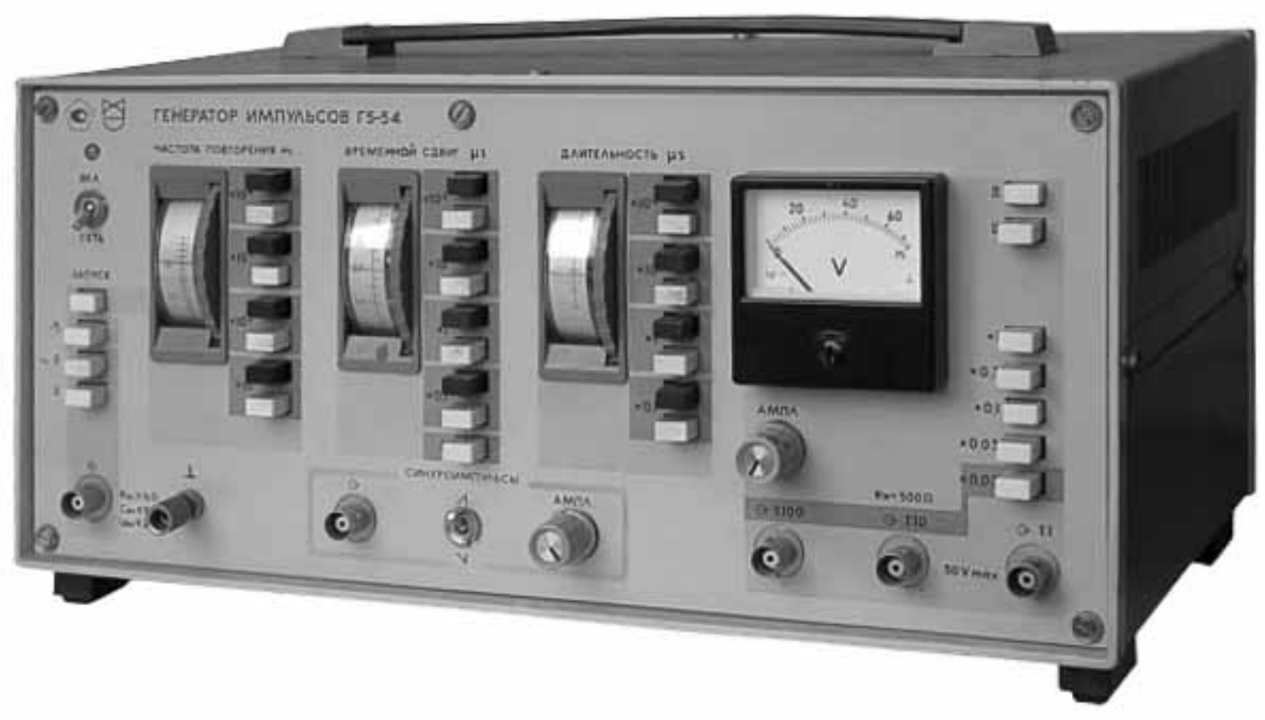
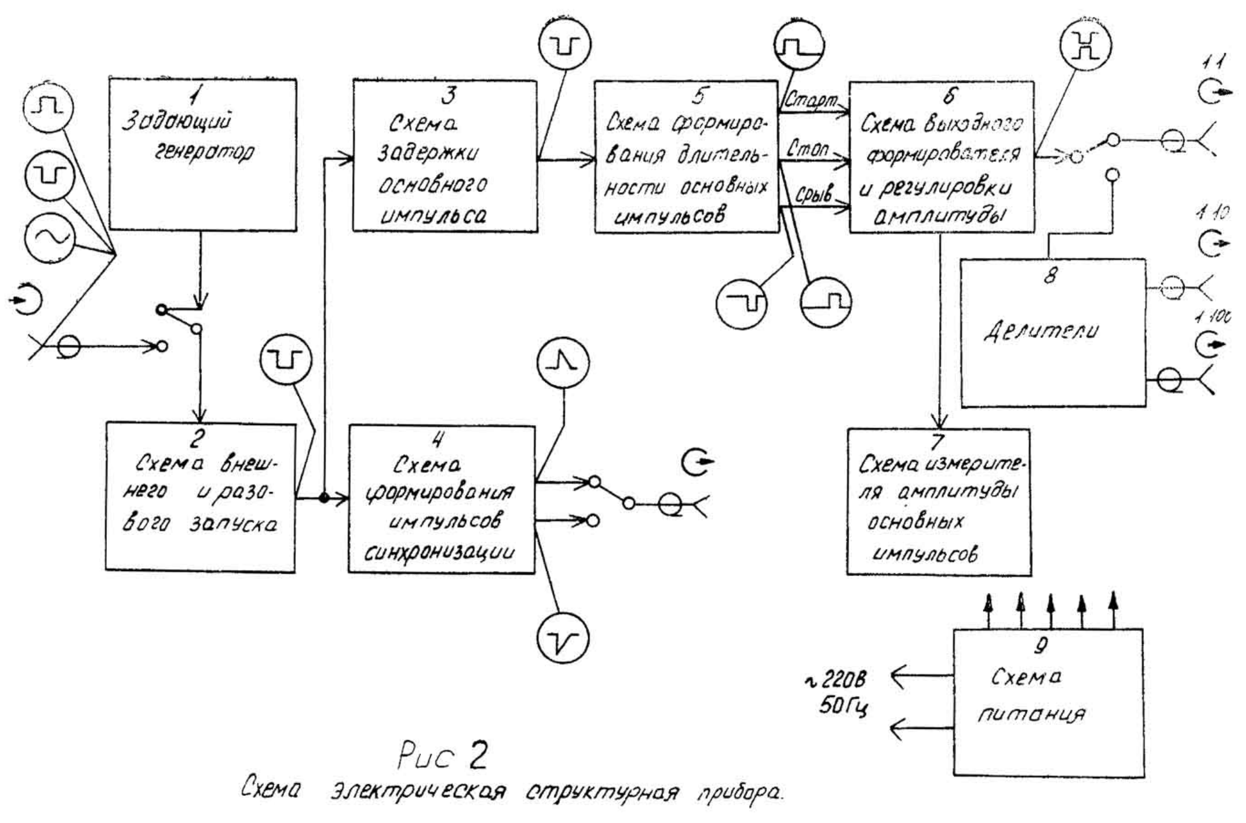

ГЕНЕРАТОР ИМПУЛЬСОВ Г5-54


1 Задающий генератор
2 Схема внешнего и разового запуска
3 Схема задержки основного импульса
4 Схема формирования импульсов синхронизации
5 Схема формирования длительности основных импульсов
Старт
Стоп
Срыв
6 Схема выходного формирователя и регулировки амплитуды
7 Схема измерителя амплитуды основных импульсов
8 Делители
9 Схема питания
~220В 50Гц
1:1
1:10
1:100
Рис 2
Схема электрическая структурная прибора.

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